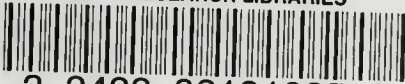


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ON VIEW DAY AND EVENING  
AT THE AMERICAN ART GALLERIES  
MADISON SQUARE SOUTH, NEW YORK

FROM THURSDAY, JANUARY 3RD, 1907  
UNTIL THE DAY OF SALE, INCLUSIVE

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THE JAPANESE ART COLLECTION FORMED BY THE LATE

DR. S. M. BURNETT

WASHINGTON, D. C.

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EXECUTORS' UNRESTRICTED  
PUBLIC SALE

AT THE AMERICAN ART GALLERIES

ON THE

AFTERNOONS OF JANUARY 7TH, 8TH AND 9TH  
AND  
EVENINGS OF JANUARY 7TH AND 8TH



CATALOGUE  
OF  
THE COLLECTION OF  
ANTIQUE JAPANESE ART OBJECTS  
AND CURIOS

FORMED BY THE WELL-KNOWN CONNOISSEUR, THE LATE

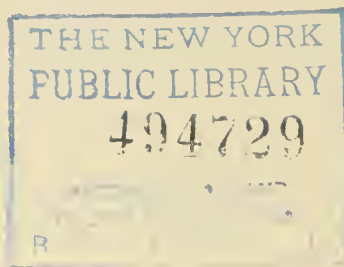
*Wm. S. M. Burnett*  
DR. S. M. BURNETT

OF  
WASHINGTON, D. C.

THE ENTIRE COLLECTION TO BE SOLD AT  
UNRESTRICTED PUBLIC SALE

BY ORDER OF THE EXECUTORS, BEGINNING JANUARY 7TH, 1907

THE SALE WILL BE CONDUCTED BY  
MR. THOMAS E. KIRBY  
OF THE AMERICAN ART ASSOCIATION  
NEW YORK: 1907



## CONDITIONS OF SALE

1. *The highest Bidder to be the Buyer, and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.*

2. *The Auctioneer reserves the right to reject any bid which is merely a nominal or fractional advance, and therefore, in his judgment, likely to affect the Sale injuriously.*

3. *The Purchasers to give their names and addresses, and to pay down a cash deposit, or the whole of the Purchase-money, if required, in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.*

4. *The Lots to be taken away at the Buyer's Expense and Risk within twenty-four hours from the conclusion of the Sale, and the remainder of the Purchase-money to be absolutely paid, or otherwise settled for to the satisfaction of the Auctioneer, on or before delivery; in default of which the undersigned will not hold themselves responsible if the lots be lost, stolen, damaged, or destroyed, but they will be left at the sole risk of the Purchaser.*

5. *While the undersigned will not hold themselves responsible for the correctness of the description, genuineness, or authenticity of, or any fault or defect in, any Lot, and make no Warranty whatever, they will, upon receiving previous to date of Sale trustworthy expert opinion in writing that any Painting or other Werk of Art is not what it is represented to be, use every effort on their part to furnish proof to the contrary; failing in which, the object or objects in question will be sold subject to the declaration of the aforesaid expert, he being liable to the Owner or Owners thereof, for damage or injury occasioned thereby.*

6. *To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can, on any account, be removed during the Sale.*

7. *Upon failure to comply with the above conditions, the money deposited in part payment shall be forfeited; all Lots uncleared within one day from conclusion of Sale shall be re-sold by public or private sale, without further notice, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale, together with all charges attending the same. This Condition is without prejudice to the right of the Auctioneer to enforce the contract made at this Sale, without such re-sale, if he thinks fit.*

8. *The undersigned are in no manner connected with the business of the cartage or packing and shipping of purchases, and although they will afford to purchasers every facility for employing careful carriers and packers, they will not hold themselves responsible for the acts and charges of the parties engaged for such services.*

THE AMERICAN ART ASSOCIATION. MANAGERS.

THOMAS E. KIRBY. AUCTIONEER.





# DR. S. M. BURNETT COLLECTION

## INTRODUCTORY NOTE

It may be truly said of the collection cataloged in the following pages that it has a special and unusual character. As far as a collection of objects may, it possesses personality and individuality, qualities that it obtained from the enthusiast that assembled it.

Dr. Burnett was indeed an enthusiast. Japanese art had few champions among Occidentals more thoroughgoing and energetic than he. Few saw so early the intrinsic artistic value of the things produced by the Japanese. In the early days—perhaps some thirty-five years ago—when even the majority of the enlightened artistic world still looked upon Ukiyô prints as amusing monstrosities, his enthusiasm over them, and the other things that came out of the mysterious, storied East with them, gave him the reputation of an extremist. It also enabled him, however, since there were rare chances then for the man who knew, to pick up notable specimens, and to experience fully and often the collector's joy in a "find," as is amply evidenced by this collection.

When Japanese art first presented itself to his attention, Dr. Burnett was already widely familiar with "our" art; as fully so as a person not a practising painter but a student and moving among artists continually could be. He saw, after but little study, that here was an art whose terms, whose idioms, whose material almost, seemed to be entirely different from any with which he was familiar. The interest of the student in him, the interest of the collector, were aroused and put on keen edge. In the years when other people, especially on this side of the Atlantic—for Dr. Burnett's interest in things Japanese began about the time S. Bing, Gouse and the de Goncecourts were interesting themselves in the same way in France—in the years when other people on this side of the water were smiling at what they considered Japanese art's naïve crudities, he was beginning to marvel at the wonderful fineness of it, and its unerring achievement of a beauty, not indeed exactly to be measured according to our canons, but in every respect quite as real. During a life of collecting that lasted over thirty-five years his admiration for the Japanese art product, in every field, grew and grew until he became convinced that, in all qualities that make true art, it was second to none in the world. And though this may seem to justify his being called an extremist, it is worth while to note that the army of extremists such as he, is growing in every part of the world, day by day. No one now would deny that modern—Occidental—pictorial and decorative art owes tremendously to the Japanese—far more, indeed, than it would care to admit, and the testimony of the works of Whistler, Sargent, Aubrey Beardsley (whether you like him or not you must admit his strong influence), and a host of smaller artists, is all that is needed to prove this contention. Dr. Burnett likewise felt toward the Japanese as a people just as he felt toward them as artists—that they are among the great people of the

world, and in a recent conflict, waged in Occidental fashion, they were at great pains to justify his opinion of them.

Recognizing the Japanese product as great art, the collector found himself faced with the question, Why was it great art, and how did it, in its best expression, differ from our own, and why? The collection described in the following pages was made first for the joy of collecting—for Dr. Burnett was born with the genius for collecting—second, because he liked to surround himself with beautiful things, and third, to furnish him the material with which to work out the answer to the above questions—to enable him to study the qualities of the art and see wherein lay its difference from our own, and the causes of it. The answer to the questions also required a real knowledge of the people, their customs, method of life, method of thought, and their history, which he gained through a vast amount of reading, and he gathered in the course of it a full and rich library.

It is this attitude in the collector that gives the collection its quality and its interest. Every piece was bought by him personally, and lovingly inspected by him, often many times, before being added to the growing number of treasures on his library shelves. Nothing was bought just because it was rare, or expensive. Every specimen must have some significance, must indicate or be typical of some quality of craftsmanship or characteristic of some point of view of the Japanese artist. Or, it must in some way exhibit or explain Japanese customs or Japanese life. In a word, it must be illuminating. Therefore it became a collection of significance rather than a collection of show, a collection in which the beauty was, as far as possible, expressed in Japanese terms, and therefore always delighted in by the discriminating, and by Japanese experts especially.

It is remarkable also for its catholicity. Scarcely a department of Japanese art work is unrepresented—iron and bronze, arms and armor, wood carvings, lacquers of all descriptions, cloisonnés, paintings, color prints, potteries and brocades, were brought together to make a whole, unusual, since it is the habit of collectors nowadays to specialize. And it is to be noted that almost every artist that attained any reputation, whatever his line might be, is represented by some specimen of his craft, however small.

Among the examples of metal work will be found an unusually large number by the great family of iron-workers, the Miochins, as well as several by the equally famous Kaneiye, and the clever Umétada. Among the potteries is a group by Kenzan that is highly representative of all styles of his work, and the Ceramic section will be found also to include pieces from almost every important kiln, and of almost every epoch. The lacquers are rich, especially in pieces by Korin and Ritsuo, and other workers of the Korin school, as well as in pieces by the more delicate workers, Shunsho and the Kajikawa family. The print section is notable because of the unrivalled series of actor pieces by Shunsho, and his pupils Shunyei and Shunko, and includes a goodly number of fine issues of the best designs by Harunobu, Hokusai, Kiyonaga, Yeishi, Hiroshige, and Utamaro—of the latter his important Silk Culture set in what is surely a fine second edition if not a first. The list of names might be indefinitely prolonged.

Such a collection, when properly arranged for exhibition, puts to any artistic mind in its strongest form the question—What is the spirit, the essential quality of this art?—and it should likewise by itself answer the question. Yet perhaps some ideas based on these specimens that are now arranged so they may be very easily studied will help in evolving the answer.

Generalization, or the formation of any dictum, is always dangerous,

but especially perilous in art matters. So it is almost with an apology that the writer puts it forward as his opinion that the spirit of Japanese art is analysis, while the spirit of our art is synthesis. Yet this is essentially true, and the fundamental difference between the two arts, as it will become clear, lies in the fact that the Japanese analyze down to fundamental, and as far as they can, a spiritual factor, and we build up by a continual accretion of detail on observed facts or forms. It has been said, and it is more true than we would wish to admit, that the Japanese tears the vital soul out of things and records it, while we content ourselves with outside appearances only. Whether this, in toto, will be admitted or not, we must concede that the Japanese artist has an eye for the essentials, and an unflinching ability for putting them on paper stripped of confusing and weakening elements, that in its directness and force is astounding.

To illustrate, let us compare what might be considered the typical attitude of the Japanese artist making a color print and the attitude of a Western artist making a landscape. The Japanese, let it be said by way of preface, has the capital advantage of being a marvellously trained craftsman. As to his brush, his training in the use of it began when, at the tender age of five, he took it up at school under the strict old bonze and learned to draw his letters—each one of which, by the way, having been in its origin more or less of a pictograph, he is taught to consider as a picture, or rather, a harmony in line. Having shown artistic ability, he has gone through a training of five-finger exercises, scales and arpeggios, so to speak.—practice in typical forms that must be done over and over again until they are achieved easily and accurately and boldly. This makes a real technical equipment. Now, as to the picture he has in view. I write with one of Hiroshige's in mind—a rainy day, a road, a brook, big trees with clean, thick trunks in the background and to one side, men with straw rain-coats, packs on bamboo rods slung over their shoulders, and red, blue and yellow hats, crossing a bridge, and so close to the foreground that only parts of their bodies are visible above the lower margin. Now, what are really the essentials, in any representation of objects, in the order of their importance? Form, outline, color. The Japanese artist instinctively concerns himself as little as possible with anything except these. He considers the forms, and arranges them with as pleasing a harmony of their masses and as effective spacing as possible; he considers the outline, and by the quality of his brush-mark indicates the textures of the rain-coats, the sleekness of the coolie's muscular arms, the roughness of the tree's big trunks, and, finally, the feeling of the heavy wet mass of the foliage; he considers the color first for harmony, and then for atmosphere and perspective, and with a little lightening of shades here and there, and the gray he throws through every color suggests the lowering day. Everything flat—no attempt to indicate the thickness of things by shading, yet there he has made an effective picture by means of the things he has left out.

It would not be by elimination, but by the synthesis of a host of observed details—reflections of the gray sky in pools along the road, wet streaks on the bark of the trees, the glistening of water on the leaves, and such matters, that the Occidental artist would seek to produce the same effect, and he might arrive at it as successfully, but it would certainly be with more effort and sense of effort. This ability of the Japanese to grasp the essential brings another quality inevitably in its train—simplicity, which one cannot afford to scorn in life or art. On this point there is certainly a wide difference between the Japanese art and ours.



Japanese art, as a brief view of the specimens of the exhibit will convince, differs from our own also in that it is almost entirely decorative in purpose. Nothing that the Japanese uses is without some decorative touch. Even the carpenter's chalk line (see No. 369) is wound on a reel made to represent a wave, and to indicate, no doubt, that the owner was a shipbuilder. No pot, pan or kettle is too lowly to have some touch of art upon it. A picture is not a representation of natural objects. It is a decoration, and treated as such, wherein lies another great and fundamental difference between the two arts. Decoration to the Japanese means color, pattern and movement, and we need not look far among the objects of the Burnett collection to see how wonderfully the Japanese artist succeeds in combining these things in his work. Occidental painters admit freely their indebtedness to the Japanese for the idea of "notan" (arrangement of masses with regard to their color, size and shape), and "notan" is in reality nothing but an attempt to achieve a certain subtle, almost spiritualized pattern. And the Japanese for ages have realized, with practical effectiveness, the fact that not only the masses of a picture count, but the spaces likewise, and that spaces must be arranged with regard to their form; and this is a conception that has come recently to us from them with a good deal of force.

Decoration also means to a certain degree conventionalization. In our art we have something that we call conventionalization, but viewed in the light we get on this subject from the Japanese, it seems something in the nature of murder. We take the life completely out of the flower or leaf or animal that it has pleased us to treat. The well known chrysanthemum, that most people will immediately think of in connection with Japanese art, is the least characteristic of their conventionalizations. The kiri crest of the Emperor (three three-lobed leaves and berries arranged in a triangle) is much better. But putting these aside, and considering the freer and more artistic conventionalizations, it becomes soon evident that the Japanese have keener eyes than ours, and more sensitive minds, and an ability to look deeper into the soul of things, especially the things of nature—the nature that they love with a passion beside which our admiration or enthusiasm seems pale indeed. It would seem almost as if for generation following generation they had sat down beside their beloved flowers and grasses and waited, with unflinching patience, for that moment when the thing should be most itself, and reveal its soul to some lucky artist who, having glimpsed it in its true relation at that moment, recorded his vision, for all time, with inspired technique. The group of flying geese, by Korin, on the cover of this catalog illustrates a thousand excellencies of the Japanese decorative animus, but none so well as this special faculty for getting at the living, spiritual fact of an object—animate or inanimate—for extracting the decorative essential. Despite the fact that they are conventionalized to such a degree that they are practically types, these are real geese. And could their swift onward movement be more incisively expressed than by the outstretched necks and the slim pointedness of every mass? To take one more example, and this from Korin, too: his conventionalization of the pine tree into that little bean-shaped mass—usually of lead in his lacquers—that he uses so frequently to represent a mass of foliage on a pine branch. It is eminently decorative—delightful and harmonious in its curves, wonderful considered just as a decorative motive. And yet it puts the pine tree right before you—it is its essential soul. A thousand other examples might be indicated, but almost every object in such a collection as Dr. Burnett's offers as striking ones.

And there is one grateful quality that will be found everywhere per-

vading Japanese art—Humor. One would almost think that more than half the time the Japanese artist's intention was humorous. He seems to revel in the monstrous and horrible, and yet his monstrosity is so humorous that it has no terror in it. No doubt this is due to the fact that he has been brought up, so to speak, on familiar terms with dragons and imps and horned demons, his mythology and religion dealing almost exclusively with them. More than not being afraid, he likes the oddity of them, and it amuses him to picture them, in paint or lacquer, and to imagine strange and awful grimaces for them to make, and bone-racking positions for them to twist themselves into. But beyond the humor in monsters and grotesques, he finds the amusing side of the work uppermost everywhere, and with a chuckle in his throat he slashes away with his brush, having a good time, and producing marvellously fresh and spirited things. There is evident always a "joy in the work"—which seems among us now a thing much to be sought after. Possibly we have learned the need of it from other sources, but truly the Japanese are the best examples that could be found of the success of the principle.

Here are only a few elements of the Japanese artists' point of view indicated, with some attempt at comparing them with our own. No words or explanations are half so strong as concrete examples. Perhaps enough has been said to suggest a line of thought and an attitude of mind toward all Japanese art, and the specimens composing the Dr. S. M. Burnett collection, especially since they were gathered together to bring out, as far as possible, these and similar ideas. Let the objects, then, speak for themselves.





# CATALOGUE

## *FIRST AFTERNOON'S SALE*

MONDAY, JANUARY 7TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK.

### SWORD GUARDS, SWORDS, AND KNIFE HANDLES

#### 1—THREE SWORD GUARDS

- (a) Iron; geese flying over water, in relief. By KANEIYE. Signed "Yamashiro no Kuni Kaneiye." *Sixteenth century.*
- (b) Iron; guard for a child's sword; flowers and grass in gold and silver. *Seventeenth century.*
- (c) Iron; geese flying over bamboo.

#### 2—TWO SWORD GUARDS

- (a) Iron; imitation of wood grain. Signature indistinct. *Sixteenth century.*
- (b) Iron; imitation of wood grain, plum blossom pierced. *Sixteenth century.*

#### 3—SWORD GUARD

Iron; a fine old piece, showing landscape with storks in the grass. By KANEIYE, residing at Fushimi in Yamashiro. *Sixteenth century.*

#### 4—TWO SWORD GUARDS

- (a) Iron; with pinched over edges. Landscape with man fishing and fish nets on reverse. By KANEIYE, residing at Fushimi in Yamashiro. *Sixteenth century.*
- (b) Iron; imitation wood grain. Sea-horse, pierced. By MIOCHIN KI MUNEHISA, residing in Kaga. *Seventeenth century.*

#### 5—TWO SWORD GUARDS

- (a) Iron; rough and unornamented. By MIOCHIN KI MUNEHISA, residing at Kaga. *Seventeenth century.*
- (b) Iron; man seated on river bank fishing, boats in distance. By KANEIYE, residing at Fushimi in Yamashiro. *Sixteenth century.*

6—TWO SWORD GUARDS

(a) Iron; the whole guard taking the rough form of a pigeon with wings half spread. Interesting piece. By MIOCHIN KI MUNEYOSHI. *Seventeenth century.*

(b) Iron; landscape, trees and pedestrians. By KANEIYE. *Sixteenth century.*

7—TWO SWORD GUARDS

(a) Iron; open design of bamboo stalk and leaves intertwined. By KITAMURA MUNENORI, carved at an inn in Yedo. Date, 1847.

(b) Iron; geometric design, plum blossoms and leaves in copper. By UMÉTADA, residing at Nishijin in Yamashiro. *Seventeenth century.*

8—TWO SWORD GUARDS

(a) Iron; pierced design of rabbit. By MIOCHIN KI MUNEYOSHI. Signed "Himeji no shin Miochin Ki Mune-yoshi."

(b) Iron; irregular scrolls of silver inlaid. *Seventeenth century.*

9—TWO SWORD GUARDS

(a) Iron; imitation of grain of wood. *Seventeenth century.*

(b) Iron; pierced design of sea-horse. By MIOCHIN KI MUNEHISA of Kashû. *Seventeenth century.*

10—TWO SWORD GUARDS

(a) Iron; pierced design of flowers, leaves and plants. *Seventeenth century.*

(b) Iron and gold; pierced design showing Samurai battling with a dragon. By TAMAGAWA YOSHIHISA. *Eighteenth century.*

11—TWO SWORD GUARDS

(a) Iron and gold; pierced design of fans, with animals, figures, etc. *Eighteenth century.*

(b) Iron; pierced design of crane, with tail feathers forming circumference. Exceptional and valuable piece. *Seventeenth century.*

12—SWORD GUARD

Brass and gold; finely modelled figure of genii, with staff, seated and viewing landscape. On reverse, retreating figure. By KUZUI. Signed "Boyenken Kuzui." *Eighteenth century.*

13—THREE SWORD GUARDS

(a) Iron; elaborate design in high relief of dragons forming the circumference. An exquisite piece of work. *Eighteenth century.*

(b) Iron; rough, and pierced with rough design of rocks. By SHŌAMI of Aidsu. *Seventeenth century.*

(c) Iron; incised design of leaves and buds. By GENKIO OF MUSASHI. *Eighteenth century.*

14—TWO SWORD GUARDS

- (a) Iron; representing rock, with snails and shells upon it, in copper. By SHŌAMI. *Seventeenth century.*  
(b) Iron; plum tree, blossoms in gold, in low relief, clouds and moon. *Eighteenth century.*

15—TWO SWORD GUARDS

- (a) Iron, gold and silver; swallow perched on a stake in rice field; rice sprouts in gold, ropes with fluttering papers in silver, leading from the stake. Other swallows in the sky. By MASA KUNI. Rare example. *Seventeenth century.*  
(b) Iron; graceful incised design of leaves. Rare and good. By SHŌJIN, residing at U-fu. *Eighteenth century.*

16—TWO SWORD GUARDS

- (a) Iron; a landscape: two men, in shakudo and gold, sowing rice; one in the distance with pannier and yoke. Reverse, man in copper and gold, seated on a rice sheaf. *Eighteenth century.*  
(b) Rough iron; insect in gold amid grass. *Seventeenth century.*

17—TWO SWORD GUARDS

- (a) Iron; finely wrought imitation of plaited basket texture, with folded cloth, strings, tassels, etc. By MASATOSHI of Musashi. *Eighteenth century.*  
(b) Iron; pierced design of bamboo, plum tree and plum blossom. *Eighteenth century.*

18—SWORD GUARD

Iron; pierced design of dragon, modelled in detail. By KINAI of Yechizen. *Eighteenth century.*

19—TWO SWORD GUARDS

- (a) Iron; spirited design of bamboos in a storm. By JAKUSHI, after painting of Shiko. *Eighteenth century.*  
(b) Iron; with incised inscription of Japanese poem and a hat. *Eighteenth century.*

20—TWO SWORD GUARDS

- (a) Iron and gold; intricate design, pierced, of dragon and vine tendrils. *Seventeenth century.*  
(b) Iron; design of hangings, pierced. *Eighteenth century.*

21—TWO SWORD GUARDS

- (a) Iron; dragon, rocks and waves. The thunder child turning into a dragon and ascending to the clouds. By YOSHIMURA, residing at Mito. *Early eighteenth century.*  
(b) Iron; damascened with silver and gold in design of Karakusa. *Seventeenth century.*

22—TWO SWORD GUARDS

- (a) Iron; incised and modelled design of chrysanthemums and leaves.  
(b) Iron; pierced design of pine trees. By UMÉTADA of Yamashiro. *Seventeenth century.*

23—SWORD GUARD

- (a) Iron; finely modelled hawk, in shibuichi, on the trunk of a pine tree by the water; waves in shibuichi, rocks in shakudo, leaves in gold. A fine piece of work. By YABU TSUNETOSHI. *Early eighteenth century.*  
(b) Iron; leaves in shakudo, buds in gold, dragon fly in shibuichi. *Seventeenth century.*

24—SWORD GUARDS

- (a) Iron, fine representation of plum tree, blossoms in gold and bronze. *Seventeenth century.*  
(b) Iron; pierced design of writing utensils, with inlays of gold. A fine example. *Early eighteenth century.*

25—TWO SWORD GUARDS

- (a) Iron; a waterfall, man perched on the rocks, and old man with ox on the bank across the stream below. Figures in bronze, shibuichi and gold. On reverse bridge and trees, in bronze. A spirited picture. By HIROXAO. *Early eighteenth century.*  
(b) Iron; square with corners pinched over. Chrysanthemum and leaves in silver and gold. Rare and valuable piece. *Early seventeenth century.*

26—TWO SWORD GUARDS

- (a) Iron; rough landscape and pines. Signed "Yoshi." *Seventeenth century.*  
(b) Iron; pierced geometrical figures. By TADATSUGU. *Seventeenth century.*

27—TWO SWORD GUARDS

- (a) Iron; pierced, and relief design of dragon. By MASATOMO of Bushū. *Eighteenth century.*  
(b) Iron; impressionistic rendering of pine tree and foliage. By HARUTA JUKŌ. *Eighteenth century.*

28—TWO SWORD GUARDS

- (a) Iron; pierced design of butterfly with wings outspread. By KUNINAGA. *Seventeenth century.*  
(b) Iron; pierced, and relief design of flowing waves spiritedly wrought. By SHIGETSUNÉ of Chōshū. *Eighteenth century.*

29—TWO SWORD GUARDS

- (a) Iron; pierced design of bamboo trees and leaves. *Eighteenth century.*  
(b) Iron; pierced design, the metal giving outlines of chrysanthemum petals and leaf, with veins incised. Noteworthy specimen. *Seventeenth century.*

30—TWO SWORD GUARDS

- (a) Iron; pastoral scene. Man and cow under plum tree in blossom; blossoms and leaves in gold. *Seventeenth century.*  
(b) Iron; elaborate design, pierced and relief, in gold and copper, representing the famous sea battle of Dan-no-Ura between the Taira and Minamoto families. Men in armor, boats, horses, flags, etc. By SOTEN. Signed "Soheishi Niūdo Soten, of Koshū Hikone." *Eighteenth century.*

31—SWORD GUARD

Shakudo; finely-wrought piece, in design of a plum tree with mandarin ducks perched on trunk. Reverse, grass, clouds and flock of geese in sky. By BIKIŌ. Signed "Juhosai Bikiō." *Eighteenth century.*

32—SWORD GUARD

Iron; unique and original representation of dragon climbing into the clouds after the golden ball of omnipotence. Background, iron, a grainy film of silver irregularly spread over the surface representing effectively the clouds. By FUYOSAI JAKUSHI. *Seventeenth century.*

33—TWO SWORD GUARDS

- (a) Iron; pierced design of interwoven bamboo leaves, gold and green enamel. By OTAKA KUANCHŌ. *Eighteenth century.*  
(b) Iron; rough decorative spots of gold and silver. *Seventeenth century.*

34—TWO SWORD GUARDS

- (a) Iron; in relief, kettle, tea caddy, scoop, etc., belonging to tea ceremony. By KOHEI of Yamashiro. *Seventeenth century.*  
(b) Iron; pierced design, fans and plum blossoms. By TSUNEMASA. *Eighteenth century.*

35—TWO SWORD GUARDS

- (a) Iron; representation of rocks, with lichen. *Seventeenth century.*  
(b) Iron; relief design of rain dragon and waves. *Seventeenth century.*

36—TWO SWORD GUARDS

- (a) Iron; plum blossoms in shibuchi, fallen upon ice; lines of fine cracks at angles, in shibuchi. *Seventeenth century.*  
(b) Iron; rain dragon in relief. *Seventeenth century.*

37—TWO SWORD GUARDS

- (a) Iron; impressionistic pierced design. By NOBUYE. *Seventeenth century.*  
(b) Iron; elaborate design of men, horses, ships, etc., in gold, silver and copper representing naval battle. By SOTEN. Signed "Soheishi Niūdo Soten of Koshū Hikone." *Eighteenth century.*

38—TWO SWORD GUARDS

- (a) Iron; pierced design; two saddles, decorated in gold, and whip. By JINZAYEMON MASAKATA, residing at Kanda in Yedo. *Eighteenth century.*  
(b) Iron; cranes in a pond, the birds silver, inlaid and engraved. Effective piece. By KATSUMI of Owari. *Seventeenth century.*



39—TWO SWORD GUARDS

- (a) Iron; with irregular gold over-lay. *Seventeenth century.*
- (b) Iron; pierced design of water plant and buds, outlined with gold. By KUNIHIRO of Bushū. *Early eighteenth century.*

40—TWO SWORD GUARDS

- (a) Iron; large drums and hand drums damascened with gold; pierced. *Early eighteenth century.*
- (b) Iron; pierced and relief design of garden and figures richly inlaid with gold. By SOTEN, residing at Hikone in Kosu. *Eighteenth century.*

41—TWO SWORD GUARDS

- (a) Iron; drying fishing nets, mountain in distance, pagoda, tree, moon over mountain. By NOBUYE. *Sixteenth century.*
- (b) Iron; rough representation of growing mushrooms. *Seventeenth century.*

42—TWO SWORD GUARDS

- (a) Iron; unornamented. By KUNIHIRO. *Seventeenth century.*
- (b) Iron; finely cut, pierced representation of nobles, court hat and tassels. Fine workmanship. *Seventeenth century.*

43—TWO SWORD GUARDS

- (a) Iron; intaglio and engraved design of turnip. *Seventeenth century.*
- (b) Iron; Chinese grass pattern and dragons pierced. *Seventeenth century.*

44—TWO SWORD GUARDS

- (a) Bronze; tiger on earth, and dragon in sky, in gold, symbolical of ambition. *Eighteenth century.*
- (b) Iron; effect of grain on end of log, and plum blossom upon it. *Seventeenth century.*

45—TWO SWORD GUARDS

- (a) Iron; pierced design.
- (b) Iron; genii by roadside under plum tree, blowing into air and creating figure. By KANEIYE. Signed "Yamashiro no Kuni Fushimijū, Kaneiye." *Sixteenth century.*

46—TWO SWORD GUARDS

- (a) Iron; pond lily leaf and beetle, gold markings. *Seventeenth century.*
- (b) Iron; decorated with geometrical design in gold and plum blossom in silver. *Seventeenth century.*

47—TWO SWORD GUARDS

- (a) Iron; mountain landscape in relief; trees and cottage. By SHŌAMI of Aidsu. *Seventeenth century.*
- (b) Iron; boats and sparrows. *Seventeenth century.*



48—TWO SWORD GUARDS

- (a) Iron; pierced conventionalized chrysanthemum. *Sixteenth century.*
- (b) Iron; Ho-ho bird, and kiri flowers, symbols of royal family. *Seventeenth century.*

49—TWO SWORD GUARDS

- (a) Iron; pierced cherry blossom and leaf. *Sixteenth century.*
- (b) Iron; pierced cherry blossom and leaf. *Sixteenth century.*

50—TWO SWORD GUARDS

- (a) Iron; rice sheafs and water, geese in the sky, pierced or gilded. By SHŌAMI MORIKUNI. *Eighteenth century.*
- (b) Iron; openwork design of egg-plants, Fuji, in copper, viewed in the distance, pierced and relief. By OMORI. *Early eighteenth century.*

51—TWO SWORD GUARDS

- (a) Shakudo; with kirimon, tomoye, storks, animals and flowers in gold, each surrounded by a golden eirele; stippled background. *Eighteenth century.*
- (b) Rough iron; plum tree, branches in copper, blossoms in silver. A very effective and artistic piece. *Seventeenth century.*

52—TWO SWORD GUARDS

- (a) Iron; finely modelled figure of Jurojin with staff and crane, in silver and gold, on one side and deer on the other. *Seventeenth century.*
- (b) Iron; elaborate pierced design of interwoven vines and dragon. Chinese grass design. *Seventeenth century.*

53—TWO SWORD GUARDS

- (a) Iron; with Chinese characters in relief. *Seventeenth century.*
- (b) Rough iron; geese in gold, across the sky. *Early seventeenth century.*

54—TWO SWORD GUARDS

- (a) Iron; rich design of plum tree and blossoms in gold. *Seventeenth century.*
- (b) Iron; small spider in silver. *Seventeenth century.*

55—TWO SWORD GUARDS

- (a) Shakudo; scalloped edges, waving lines in silver and kirimon, kiku, and other flowers in gold. *Eighteenth century.*
- (b) Iron; tree in copper and silver, pheasants in shakudo, and plant coverings. *Seventeenth century.*

56—TWO SWORD GUARDS

- (a) Iron; mushrooms, weeds, etc., in relief, and in silver and gold. *Seventeenth century.*
- (b) Shakudo; fish in silver and gold. *Eighteenth century.*

57—SWORD GUARD

Bronze; upon a groundwork of finely engraved waves lie sprays of leaves in shakudo and copper. By UMÉTADA. Signed. An unusual and artistic specimen. *Seventeenth century.*

58—SWORD GUARD

Iron; a fine, beautifully wrought piece of work, representing bats in the sky and among the clouds and reflections of them on the water. Tree branches in gold and silver. On the reverse, a big moon appearing from behind the clouds. By YOSHICHIKA. Signed "Manjuken, Shichiju ni ō Yoshichika." *Eighteenth century.*

59—SWORD GUARD

Iron; a very finished example, showing geese in the clouds and a moon, in silver. By TOMEI. Signed "Iehijō Tomei." *Nineteenth century.*

60—SWORD GUARD

(a) Iron; a fine piece of metal, unornamented. By YEIJU. Signed "Seiriūken Yeijū." *Eighteenth century.*

(b) A brass Japanese coin, made during the Tempo period.

61—TWO SWORD GUARDS

(a) Iron; figure of Daruma, face in shibuichi. Whisk on reverse. Very good piece. By SHŌZU. Signed. *Seventeenth century.*

(b) Iron; plum blossoms in silver. Child's guard. *Eighteenth century.*

62—TWO SWORD GUARDS

(a) Iron; pierced design of two Awoye leaves and stalks. By KINAI. Signed "Yechizen Jū Kinai." *Eighteenth century.*

(b) Shakudo; raised design of landscape, trees, clouds, water, birds, etc. By BIKIO. Signed "Juhōsai Bikio." Seal. *Eighteenth century.*

63—TWO SWORD GUARDS

(a) Iron; tiger under bamboos, scratching his head; leaves in gold. *Seventeenth century.*

(b) Iron; extensive landscape of water, trees and mountains in low relief. *Seventeenth century.*

64—TWO SWORD GUARDS

(a) Iron; geese in silver, diving toward the water. *Early seventeenth century.*

(b) Iron; butterflies in relief. By SHŌAMI KANÉNORI. *Seventeenth century.*

65—TWO SWORD GUARDS

(a) Iron; irregular design, small golden flakes. *Seventeenth century.*

(b) Iron; bean pods, leaves and peach, in copper, silver and gold. *Seventeenth century.*

66—TWO SWORD GUARDS

- (a) Iron; pierced and modelled design of flowers and leaves. By KANETSUNÉ. Signed "Bushūjū Kanetsuné." *Eighteenth century.*  
(b) Iron; dragons, animals, flowers, etc., in high relief in brass and copper. *Seventeenth century.*

67—TWO SWORD GUARDS

- (a) Iron; intricate design in etched relief of vines, tomoye, etc. *Seventeenth century.*  
(b) Iron. interesting decoration of ray-like marks. *Seventeenth century.*

68—TWO SWORD GUARDS

- (a) Iron; flowers and cranes in gold and silver. *Seventeenth century.*  
(b) Iron; pierced and modelled design of philosopher contemplating Fuji. A rare and fine example. By KINAI of Yechizen province. *Early eighteenth century.*

69—TWO SWORD GUARDS

- (a) Iron; finely modelled tortoise of longevity, gold markings. By TOMOHISA. Signed. *Early eighteenth century.*  
(b) Iron; incised design of waves. *Early eighteenth century.*

70—TWO SWORD GUARDS

- (a) Iron; butterflies in gold, dragon fly, intaglio. *Eighteenth century.*  
(b) Rough iron; stormy landscape, grass in gold, moon, mountain and small sail-boats. *Early seventeenth century.*

71—SWORD GUARD

Iron; pierced and modelled design of dragons fighting for golden ball of omnipotence. *Early eighteenth century.*

72—TWO SWORD GUARDS

- (a) Iron; child's guard; landscape, houses, trees, mountain, moon, in gold and silver. *Seventeenth century.*  
(b) Iron; bird in grass. *Seventeenth century.*

73—TWO SWORD GUARDS

- (a) Iron; the whole guard taking the form of a horse grazing. *Seventeenth century.*  
(b) Iron; bird on rock amid trees, in gold and silver. *Seventeenth century.*

74—TWO SWORD GUARDS

- (a) Iron; house and tree in relief, plum petals pierced. A rare and artistic piece. *Sixteenth century.*  
(b) Iron; flying swallows in shakudo, cherry blossoms in silver, clouds in grain gold. *Early eighteenth century.*

75—TWO SWORD GUARDS

(a) Iron, pierced and modelled; ox, with gold horns, and straw-covered bales on back. *Early eighteenth century.*

(b) Iron; pierced and elaborately modelled design of dragon. A notable specimen of fine cutting. *Early eighteenth century.*

76—SWORD GUARD

A very fine tsuba in iron, decorated with a spirited design in low relief of a rice field, with geese in silver and copper above; representing the battle of Oshu, where the geese over the grass betrayed where the enemy lay. The tsuba bears the inscription, "Made by FUSHIMA KANEIYE by the order of Minamoto." Minamoto was afterwards the first Shogun, Yoritomo, about 1155.

77—TWO SWORD GUARDS

(a) Iron; Ho-ho bird on one side and kiri leaves on the other, in relief. *Early eighteenth century.*

(b); Iron; beggar, with a pack, resting by the roadside on a hot day. Figure in copper. Reverse, waterfall and cow. By TOMOKIYO. Signed "Choshu Hagi ju Hachido Ichiei." *Early eighteenth century.*

78—TWO SWORD GUARDS

(a) Iron; damascened with silver. *Seventeenth century.*

(b) Iron; pierced design of butterflies, spotted with gold. *Early eighteenth century.*

79—TWO SWORD GUARDS

(a) Iron; imitation of the end of a wooden log. By MIOCHIN KI MUNESUKE (Osumi no Kami).

(b) Bronze; child's sword guard. Finely modelled butterflies in silver, shakudo and gold.

80—TWO KODZUKAS

(a) Shakudo; three kiri blossoms, one in gold. *Eighteenth century.*

(b) Iron; rat gnawing broom. *Seventeenth century.*

81—KODZUKA

Brass; Daruma, with his face wrapped in a cloth, looking out of a hole in the side of a thatched cottage. Gold, copper and shakudo. By YOSHIKAWA NAMPŌ. After Hanabusa Itchō. *Eighteenth century.*

82—TWO KODZUKAS

(a) Shakudo; branch with three peaches in gold. *Eighteenth century.*

(b) Bronze; a roll of brocade, and weaver's implements, partly in gold. *Eighteenth century.*

83—TWO KODZUKAS

(a) Iron; two twigs of plum tree, one in gold the other in silver; blossoms in silver. *Seventeenth century.*

(b) Bronze; two coolies caught in a rainstorm near a temple and running for shelter. Inscription of Japanese verses. *Eighteenth century.*



84—KODZUKA

Iron and gold; spray of plum blossom. *Seventeenth century.*

85—TWO KODZUKAS

(a) Iron; cricket in silver. *Seventeenth century.*

(b) Bronze; leaf of fuji or wistaria flower, incised. By MITSUTAKE. Aged 63 years old. *Kayei, 7th year.*

86—TWO KODZUKAS

(a) Bronze; in imitation of a section of bamboo. Figure of beggar man; birds and leaves in relief upon it. Japanese verses by Shokusanjin. *Eighteenth century.*

(b) Iron; rippled background, with characters in gold over it. *Seventeenth century.*

87—TWO KODZUKAS

(a) Shakudo; two sampans, one gold and one copper, sailing on a rough sea of silver. *Eighteenth century.*

(b) Shakudo; Urashima in his boat catching the turtle, while the others sit in theirs, laughing. Figures and water in gold. *Eighteenth century.*

88—TWO KODZUKAS

(a) Bronze; figure of an old man in kebori style; stippled background. By HISAZUMI. *Eighteenth century.*

(b) Dark shibuichi and shakudo; bird on pine tree, singing to moon. *Eighteenth century.*

89—KODZUKA AND KOGAI

Fine bronze; delicately wrought design of plum blossoms, some outlined in gold, lion dog in centre. Very good examples. *Eighteenth century.*

90—TWO KODZUKAS

(a) Shakudo; spray of flowers in gold, silver and copper. By YEIMEI. *Eighteenth century.*

(b) Shakudo; figure of a coolie, low relief, gold and silver ornamentation. By SEISHINKEN.

91—TWO KODZUKAS

(a) Shakudo; a fox hiding in the grass from the moon. By TÔGIOKUSAI KIYOTSUGU. *Eighteenth century.*

(b) Shakudo; old man holding a golden bowl. *Eighteenth century.*

92—TWO KODZUKAS

(a) Bronze; five "Bon odori" dancers in a row. *Eighteenth century.*

(b) Yellow bronze; closely modelled kiku buds and leaves in shakudo and silver and copper. By MITSUTAKA. *Eighteenth century.*

93—TWO KODZUKAS

- (a) Iron; a rakan in shakudo and copper, with halo of silver, and a gold dragon. *Early eighteenth century.*
- (b) Shakudo; deer's horn and water gourd in gold. By TEIJO and MITSUTAKA. *Eighteenth century.*

94—TWO KODZUKAS

- (a) Shakudo; two horse radishes, in silver, leaves in gold. *Eighteenth century.*
- (b) Iron; inscriptions of twelve signs of zodiacs on half-rounds in gold. *Seventeenth century.*

95—KODZUKA

Silver; finely modelled figure of old man pilgrim, one of the "Twenty-four faithful sons of old China," wearing a big hat (shakudo) and carrying a bundle in his hand (copper). His legs are gold. By HIRO-TOSHI.

96—TWO KODZUKAS

- (a) Bronze; mountain, sampan and cranes in the moonlight. By YASU-CHIKA. *Eighteenth century.*
- (b) Iron; finely wrought figure of juggler, balancing a long mop; in gold and bronze. By MITSUOKI. *Early eighteenth century.*

97—TWO KODZUKAS

- (a) Shibuichi; large figure of a demon.
- (b) Shakudo; geese among weeds, in high relief.

98—KODZUKA

Shakudo; figures in gold and copper, representing Yoshitsune jumping over Benkei, in their fight on the Gojo bridge. A remarkably fine piece. *Eighteenth century.*

99—TWO KODZUKAS

- (a) Shakudo; bird, in gold, and grasses. Goto school. *Eighteenth century.*
- (b) Bronze; Daruma crossing stream, face and feet in shakudo. *Eighteenth century.*

100—TWO KODZUKAS

- (a) Iron; spirited horse, with harness in gold. *Seventeenth century.*
- (b) Shakudo, silver edges; fuji, the snows of the top in silver. Very fine and characteristic. By KANASUGI TOMOTOSHI. *Eighteenth century.*

101—TWO KODZUKAS

- (a) Bronze; plum tree with gold blossoms, and moon. *Eighteenth century.*
- (b) Iron; ducks in rice field, under moon and clouds. *Seventeenth century.*



102—TWO KODZUKAS

- (a) Iron; plum blossoms in gold and silver. *Seventeenth century.*
- (b) Shakudo; flying duck, grasses and moon behind clouds. *Eighteenth century.*

103—TWO KODZUKAS

- (a) Shakudo; elaborate picture of warrior standing at the gate of a palace. *Eighteenth century.*
- (b) Shakudo; Hotei playing a musical instrument. *Eighteenth century.*

104—TWO KODZUKAS

- (a) Gold and shakudo; two "No" dancers, and three men witnessing. Goto school. *Eighteenth century.*
- (b) Shakudo; bunch of millet heads. *Eighteenth century.*

105—KODZUKA AND KOGAI

Shakudo; kodzuka decorated with an extremely fine, and closely modelled fish with silver scales; kogai, silver and shakudo, decorated with fans. By KUZUI (HAMANO). Seal. *Eighteenth century.*

106—TWO KODZUKAS

- (a) Shakudo; representing Hotei coming out of his bag. *Eighteenth century.*
- (b) Bronze; elaborate piece, in shakudo silver and gold, showing old man on water bucket gazing at the moon. By TOSHINAGA. Seal. *Eighteenth century.*

107—TWO KODZUKAS

- (a) Iron; sparrows (chidori), in shakudo, flying away from trees. *Seventeenth century.*
- (b) Iron; scroll work in gold, and intaglio flowers. *Seventeenth century.*

108—KODZUKA

Shakudo; large lobster in gold holding a staff covered with gohei in silver. *Eighteenth century.*

109—TWO KODZUKAS

- (a) Bronze; figure, in high relief, of a man with falcon on his wrist. *Eighteenth century.*
- (b) Shakudo; bow and quiver, partly in gold. Goto school. *Eighteenth century.*

110—TWO FUCHIS

- (a) Shakudo; butterfly in grass.
- (b) Shakudo; fly and spider's web in silver.

111—TWO FUCHIS

- (a) Shakudo; reel and other spinning implements in gold and copper. *Eighteenth century.*
- (b) Iron; scroll design resembling dragons. *Eighteenth century.*

112—TWO FUCHIS

- (a) Iron; flower and leaves in gold, copper, shakudo, etc. *Eighteenth century.*  
(b) Shakudo, edged with gold; branch of tree and magnolia blossom. *Eighteenth century.*

113—KASHIRA

Iron; design of leaves in silver inlaid. *Eighteenth century.*

114—TWO KASHIRAS

- (a) Bronze; flying ducks in relief and gold.  
(b) Iron; dragon in silver.

115—PAIR OF SWORDS

Short sword, narrow blade, horn kashira; fuchi stippled iron; tsuba iron with landscape in gold overlay; menuki, daffodil; scabbard, plain wood.

Long sword, thin blade, horn kashira; fuchi, shakudo Greek fret design; tsuba iron, landscape gold overlay; menuki, millet shakudo and gold.

116—LONG SWORD

Fine curved blade with double groove, unmounted, in black lacquer scabbard. Unsigned. *Fifteenth century.*

117—CHILD'S DRESS SWORD

Bronze hilt and scabbard decorated with badges of Tokugawa family. Narrow curved blade. Unsigned.

118—DAGGER

Short, thick, straight blade, with two grooves. Marbled lacquer hilt and scabbard decorated with peach branches and peaches in mother-of-pearl and ivory, horse and monkey. Blade unsigned.

119—DAGGER

Thick, slightly curved blade, with groove. Kashira, etc., iron damascened with gold, cloud motive; menuki, shinto temple bells in bronze. Scabbard, leather. Blade unsigned. *Seventeenth century.*

120—LONG SWORD

Fine, slightly curved blade. Kashira, bronze, decoration of man fishing; fuchi bronze, a cow; tsuba iron, design of clouds and seven stars; menuki, flying geese, shakudo and gold. Scabbard, black lacquer. Blade unsigned. *Sixteenth century.*

121—SHORT SWORD

Short, straight blade, with groove. Kashira, iron; birds in bronze, gold and silver; tsuba, shakudo, decoration, man pulling boat; menuki, dog Foo, gold; kodzuka, shakudo, decoration of fans. Scabbard, plain black lacquer. Blade signed "Bizen Osafuné." Date, Temmei period (1781-1788).

QUIVER  
137

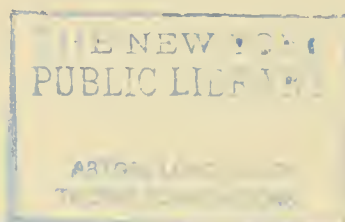
QUIVER  
135



120  
LONG SWORD

118  
DAGGER

134  
STATE SWORD  
MASANAGA



122—*SHORT SWORD*

Fine, curved blade. Kashira and fuchi, iron, inlaid with a design of vines and leaves in silver; tsuba, iron, with landscape in low relief. Kodzuka and menuki in bronze, horses in relief and men in large hats. Scabbard, lacquer in imitation of leather. Blade. By TADA-TSUNE(?). Date, Keichō period (1596-1614).

123—*DAGGER*

Short, thick, straight blade. Kashira, etc., in silver decoration, a leaf motive, chased; kodzuka, gilt, panel decoration of waves; menuki, two figures of Chinese philosophers in bronze and gold. Scabbard, black lacquer, corrugated. Blade signed by NAGANOBU. Dated 1st year of Genji (1864), 8th month.

124—*LONG SWORD*

Fine, thick, curved blade. Kashira and fuchi, iron, with kiri and chrysanthemum in gold and silver and shakudo; tsuba, iron, engraved with kiri leaves; menuki, dragon flies. Scabbard, plain black lacquer. Blade by TADA KIYO. Date, Temmei period (1781-1788). Signed in full "Hishū, Saga jū Fujiwara Tada Kiyo Saku."

125—*DAGGER*

Thin, straight blade, in plain wooden scabbard. Signed "Uta Kuni-muné." Date, Keicho period (1596-1614).

126—*DAGGER*

Small, straight blade, signed "Masa-tsugu." Date, Kanbun era (1661-1672). Kashira fuchi, tsuba and kojiri, kodzuka and kogai, silver wrought in delicate wave design; hilt, shark's skin wound with black braid; menuki, warrior in copper and gilt. Scabbard, black lacquer decorated with birds in gold.

127—*DAGGER*

A fine specimen of old sword making. Narrow, straight blade in plain wooden scabbard. Blade signed "Samoji." Date, about Oyei period (1400).

128—*SHORT SWORD*

Thick, slightly curved blade. Kashira, fuchi and kodzuka in bronze, with figures of Buddhist deities; tsuba, bronze pierced with Fudo and cave and waves; menuki, Fudo in gold and bronze. Scabbard, fine black lacquer. Blade signed "Kagé-yoshi." Date, Keicho era (1596-1614).

129—*LONG SWORD*

Heavy, curved blade. Inscribed "Tamba no Kami Yoshimichi." Date, Kanyei period (1624-1643). Hilt, shark's skin wrapped with braid; kashira and fuchi, shakudo, decorated in wave motive; tsuba, pierced iron in Chinese style; kodzuka shakudo, with bridle decorations in gold and silver; kogai bronze. Scabbard, black lacquer, decorated with figure of warrior holding flag, in relief lacquer, gold, red and black.

130—LONG SWORD

Fine, curved blade, with groove. Kashira, iron, mountain landscape decoration; fuchi, iron, pine trees and stream; tsuba, elaborate decoration on iron of rocks, flowers, berries and birds in relief, iron, gold and shakudo; menuki, dragons in gold. Scabbard, black lacquer. Blade signed "Masanaga saku." Date, Kanyei period (1624-1643).

131—LONG SWORD

Fine, straight blade, Kashira and fuchi, iron, with wistaria leaves in silver; tsuba, plain iron; menuki, flowers in gold and silver. Scabbard, lacquer in imitation of leather. Kojiri missing. Blade signed "Kunitugu." Date, Keicho period (1596-1614).

132—LONG SWORD

Curved blade. Kashira, etc., in silver, decorated with wave and cloud forms in low relief; tsuba, shakudo, tiger in gold and relief; menuki, tiger face. Scabbard, black lacquer, decorated with lines. Blade by KANÉKAGÉ. Signed "Sakushū, Tsuyama jū Kanékagé." Date, Kioho period (1716 to 1735).

133—LONG SWORD

Fine, heavy blade. Kashira, fuchi and kojiri, silver, wave motive decoration; tsuba, iron, engraved decoration of tent in field; menuki, beetles in shakudo and bronze. Scabbard, fine corrugated black lacquer. Blade inscribed. By KANEMICHI. Signed "Hei-anjō Yamanaka Kane-michi." Date, Bunroku period (1595).

134—STATE SWORD

Fine, curved blade, three feet long. Kashira, cap-shaped shakudo; hilt, shark's skin gilt, wrapped with leather; menuki, in gold and shakudo, bamboo shoots; fuchi, shakudo, grapes in relief and Chinese inscriptions in gold and shakudo; tsuba, pierced iron, design of chrysanthemum. Scabbard, lacquer, in imitation of reddish leather; Kojiri, gilt. Blade by MASANAGA. Signed "Sahō Minamoto Terunobu." Date, Kanyei period (1624-1643).

## ARMOR AND WEAPONS

135—QUIVER

Closed quiver of leather and bamboo basket work. Tomoye crest in gold.

136—BOW

Black lacquer, 6 feet long.

137—QUIVER

Containing a dozen arrows. Black lacquer.

138—TWO ARROW HEADS

*Sixteenth century.*

139—TWO ARROW HEADS

One, pierced plum blossom; the other, two pronged. *Sixteenth century.*





146  
MIOCHIN



177  
MIOCHIN  
MOUNEKATSU

175  
MIOCHIN  
MOUNESUKÉ



140—TWO ARROW HEADS

Both with pierced plum blossom. *Sixteenth century.*

141—SUIT OF ARMOR

A complete suit of Japanese Samurai full armor. In black lacquer, blue cloth, and gray pressed leather. There are fourteen pieces in all, including fine helmet, mask, necklet, decorated breastplate and back plate. In fine condition, and a splendid example.

143—SUIT OF ARMOR

Complete armor for common soldier, consisting of eleven pieces—helmet, mask, breastplate, epaulets, skirt. In perfect condition, with hands and legs to use in mounting.

144—WAR MASK

Iron.

145—ARMOR

Breastplate, helmet and mask. The breastplate is beautifully decorated with dragon and waves repoussé, probably the work of MIOCHIN. This and the mask are iron. The helmet is of bronze, with low relief design of bamboo and leaves.

146—WAR HAT

Iron; in the shape of a devil-fish 17 inches across. The eyes of the fish are in gold, and come at the front of the hat. The arms curve around the body and are in high repoussé. A beautiful and important piece of work by MIOCHIN.

147—WAR HAT

Black lacquer, with large dragon-fly in red lacquer. 14 inches wide.

148—WAR HAT

Papier-mâché, covered with dark brown lacquer and a daimio crest in gold. 15 inches wide.

149—HELMET

Iron; twenty-eight plates joined melon-fashion, and visor. *Seventeenth century.*

150—HELMET

Iron; twelve plates in the top and visor. *Seventeenth century.*

151—WAR HAT

Iron; with inlaid decoration in gold and silver of dragons and ball of omnipotence, Tokugawa crest in middle.

152—SPEAR

Cross-shaped point, and lacquered cover. 8 feet long.

## ANTIQUE BRONZES AND OTHER METAL WORK

### 153—STATUETTE

A small figure in bronze, about three inches high, representing Diakoku, the God of Good Fortune.

### 154—OKIMONO

Bronze group, about three inches wide, containing fisherman's hat, his net and a bag.

### 155—INCENSE BURNER

Dark bronze, with fine red markings of gold bronze, in the shape of a gourd about twelve inches long; a snail and shell in brass on top, and leaves in enamel.

### 156—BRONZE SAKÉ POT

Flat, round vessel of thin metal, with a long spout; carps and waves repoussé on upper part.

### 157—BRONZE VASE

A fine example of inlaying work. The piece is about four inches high, and is dark yellow in color. Around its sides is shown a land- and sea-scape, with houses, tree, sail boats and a man. Several kinds of metal are used, as, for example, silver for the boat sails, gold for the foliage, and the details are engraved on these inset pieces. The mountains are in relief. *Early nineteenth century.*

### 158—BRONZE VASE

Cylindrical, made for hanging on wall; yellowish, with glints of red. 9 inches high.

### 159—BRONZE VASE

Long necked, very graceful; brown, with red splotches. 12 inches high.

### 160—BRONZE VASE

Fine, reddish bronze; with ornamentation chased in Chinese style. Has handles. 9 inches high. Signed on bottom "Kakawo."

### 161—BRONZE JAR

Light yellow bronze; decorations, a tree with modelled leaves of various colored bronzes applied, bird and a fly. 6 inches high.

### 162—BRONZE VASE

Gourd, with leaves in enamel. 10 inches high.

### 163—BRONZE OKIMONO

Old cucumber, with vine and leaves, and serpent coming out from inside. 12 inches long.



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164—*INCENSE BURNER*

A three-legged vase on a circular bottompiece. The bronze is dark yellow and is decorated with inlaid gold and silver and darker bronze. The decorations are in part geometrical designs for borders, and flowers, and landscapes with animals. A dragon forms the handle of the lid, and the legs and side handles begin with dragon faces. A very rich and decorative piece. 14 inches high.

165—*BRONZE VASE*

Graceful shape and good color. 8 inches high.

166—*BRONZE VASE*

Light colored bronze, with patina surface, acting as a background to a design of birds, dragons, clouds, etc., engraved in fine lines. The vase is squarish in form. 14 inches high. Signed, with seal marks indistinct.

167—*BRONZE VASE*

Carved decorations; elephant heads for handles. Old Japanese. 11½ inches high.

168—*BRONZE ORNAMENT*

Pilgrim's staff, used when pilgrims travel around country places.

169—*BRONZE OKIMONO*

Figure riding on an elephant. Splendid casting, and finely modelled; Chinese in style. 8 inches high.

170—*TEMPLE LAMP*

Brass, in pagoda form, with much chased decoration, and with sides pierced in a kiri flower design. Massive and decorative. 24 inches high.

171—*BRONZE DRAGON*

A splendid specimen of the best work of the Japanese bronze caster's art. Probably a temple piece, and quite old. The dragon is rearing on his front legs, with the tail curving up into the air. In one rear claw he holds a receptacle for incense, itself elaborately modelled and decorated, with a small dragon on the lid. The scales, spine, claws, etc., are worked out in detail. The artist has achieved an effective and spirited piece. About 4 feet high.

171A—*IRON COVER*

Design representing birds, and geometrical border inlaid in silver. Signed "Miochin."

172—*HIBACHI*

Iron; Hollyhock leaves, applied, and in repoussé. 13 inches diameter; 9 inches high. Signed "Miochin" on bottom.

173—*WATER HEATING POT AND HIBACHI*

Iron; in two parts. A large three-legged pot for holding the fire forms the bottom, a kettle-shaped pot that contains the water fits into the top of this. Very solid, and of fine color. 12 inches high. Old.

174—WATER JAR

Iron; in imitation of a bundle of rice straws. Frogs crawling over the sides and the top a lotus upon which a dragon fly, that makes the handle, is resting. Cylindrical, 11 inches high.

175—WRITING BOX

Iron; on lid, the thousand-tailed dog, in very high relief. 8 x 10 inches. Signed "Miochin Munesuke." Made for Go Tessai about 1700. An especially representative and important piece.

176—IRON PLATE

Octagonal, and shallow; repoussé design of chrysanthemum and butterflies. 9 inches high.

177—ARTICULATED FISH

Iron; built up of small pieces of iron cunningly joined together. 10 inches long. Signed "Miochin Mounekatsu," about 1700.

178—OLD IRON BOX

A remarkable old box, with fine heavy hinges, and repoussé figure of a demon shaking temple bell on lid. Lined inside with gold alloy.  $5\frac{1}{2}$  x 4 x 2 inches. Signed "Miochin Mounenaga, July 7, 1047, A.D."

179—INCENSE HOLDER

Iron; in the shape of an egg-plant; repoussé beetle on the lid.  $4\frac{1}{2}$  inches long. Signed "Miochin."

180—WAR STIRRUPS

Heavy iron damascened with gold. *About seventeenth century.*

181—IRON TEA-POT

Graceful shape and fine rough surface; decorations, inlaid silver and gold, bamboos and leaves, birds, a cock and a hen. Fine bronze lid. 9 inches high.

182—IRON TEA-POT

About seven inches high and four inches wide. Circular body, decorated with hammer head marks.

183—TEA JAR

Pewter; round and decorated with lotus leaves. 9 inches high.

184—TEA JAR

In pewter, about six inches high; a grained background, and a fleur-de-lis design in low relief. Signed at base in seal characters.

185—PEWTER PLAQUE

A thin pewter tray in the form of a lotus leaf with a dragon fly upon it. About 12 x 7 inches.

186—*SMALL METAL BOX*

Pewter; in imitation of a leaf, veins in brass. 4 inches long.

187—*TWO SMALL TRAYS*

Pewter; in imitation of fishes. Old Chinese specimens. Signed "Kwairinkaku, Suikoro-ten."

188—*SMALL TRAYS FOR TEACUPS*

Pewter; decorated with tomoye and plums in brass.

189—*JAR FOR STORING TEA*

Pewter; decorated with lacquer imitating a brocade covering spread over the top. Sprays of leaves and flowers in green, gray and light-blue lacquers on the sides. Attributed to Korin. A very massive piece and a splendid example of the Korin style. 16 inches high.

190—*TEA JAR*

Mottled pewter; about 6 inches high. Signed "Giokuhōdō."

191—*WATER HOLDER FOR WRITING BOX*

Reddish bronze; in the form of a section of bamboo. Signed "Jüzando seisu."

192—*WATER HOLDER FOR WRITING BOX*

Reddish bronze; in the form of a plum blossom. Signed "Jüzando."

193—*INKWELL AND PEN CASE (YATATE)*

Bronze; in the form of a lotus bud and stalk, with turtle crawling up.

194—*INKWELL AND PEN CASE*

Bronze; scroll decorations in silver.

195—*INK HOLDER AND PEN CASE*

Light alloy, oxidized; design of flowers engraved.

196—*INKWELL AND PEN CASE*

Bronze; engraved decorations on bowl, inlaid silver scroll on stem; cover missing.

197—*INKWELL AND PEN CASE*

Bronze; decorated with a river-bank scene, showing reeds and waves in silver lines. Signed by Riōbundō. *Nineteenth century.*

198—*INKWELL AND PEN CASE*

Reddish bronze.

199—*INKWELL AND PEN CASE*

Brass; scroll design in low relief.

200—*WATER HOLDER FOR WRITING BOX*

Reddish bronze; in the form of three bunches of needles from a pine tree. Signed "Jüzando seisu."

201—*WATER HOLDER FOR WRITING CASE*

Bronze; in the form of a little thatched cottage covered with a pumpkin vine. Wrought in detail, and very quaint.

202—*HAND MIRROR*

Round, with handle, about seven inches across; decorated on back with a landscape in low relief.

203—*ROUND METAL MIRROR*

About six inches across; geometrical design, and turtles on the reverse in high relief.

204—*ROUND METAL MIRROR*

About five inches across, with an elaborate landscape design finely wrought on the back. Inscription, "Tenkaichi," or, Second to none.

205—*PIPE*

Mouthpiece silver, with man on horseback and beggar in gold, shakudo and copper; bowl, landscape with mountains.

206—*PIPE*

Unornamented.

207—*CHINESE OPIUM PIPE.*

In white metal; consisting of pipe bowl and tobacco-box, all in one container. 13 inches high.

208—*PIPE CASE*

Ivory; elaborate landscape, figures, trees, houses, rocks, and distant mountains. Top missing.

209—*PIPE CASE*

Ivory; spirited design of two samurai in pine grove.

210—*PIPE CASE*

Woven rattan.

211—*POUCH CLASP*

Silver; a half-decayed post, and a kappa peeping from behind it.

212—*THREE JOINTED CLASPS*

Brass and shakudo; inlaid.

213—*THREE JOINTED CLASPS*

Damascened, or kebori ornamentation.

214—*CHOPSTICKS*

Two iron, one bronze.

215—*CLOISONNÉ PLAQUE*

A fine and interesting old piece, dating probably from the sixteenth century. It is about fourteen inches across, and has in the centre a group of three flowers. The chief color is a dark green, but there are bands circling the plaque of Indian red and white. Over the whole piece is a scroll-work pattern in thin metal lines.

216—*PLAQUE*

Carved kiri wood; lotus, with fallen leaves in black and gold lacquer. A very artistic piece by TOUN, about 150 years old.

NETSUKES

217—*TWO NETSUKES*

- (a) Two quails in the grass; ivory.
- (b) Shojō at the wine jar; wood. Signed "Daiō."

218—*THREE NETSUKES*

- (a) Elephant in gray lacquer.
- (b) Horse lying down; wood.
- (c) Rat lying on ax head; ivory.

219—*THREE NETSUKES*

- (a) Old man holding up a scroll; ebony.
- (b) Button in horn, decorated with "No" masks. Signed "Shogetsusai."
- (c) A small and a large "Awabi" shell.

220—*THREE NETSUKES*

- (a) Old woman seated on log; wood.
- (b) Blind priest standing; wood.
- (c) Pyramidal woman in red and black lacquer, with ivory head.

221—*THREE NETSUKES*

- (a) Fukurokujū; ivory.
- (b) Shōki, with oni on his head; wood.
- (c) Button, carved figures and trees.

222—*TWO NETSUKES*

- (a) Two dog Foo's snarling at each other; wood.
- (b) Yemma chastising imp on the ground; wood. Signed "Tomokazu."

223—*TWO NETSUKES*

- (a) Long-bearded beggar standing on one foot; wood.
- (b) Shōki, with oni crouching on his hat; wood.



224—TWO NETSUKES

- (a) Baby sparrow carved out of a peachstone. Signed "Hidari Ichizan."
- (b) Two wicker picnic baskets in wood. Signed "Hidekiyo."

225—TWO NETSUKES

- (a) A tengu just coming out of an egg; ivory. Signed in seal style.
- (b) A badger made into a teapot; red lacquer.

226—THREE NETSUKES

- (a) Gourd-shaped pierced brass.
- (b) Large button in brass; pierced, and relief decorations.
- (c) Large button; red bronze, chased brass top.

227—TWO NETSUKES

- (a) Crouching man with a box; red, yellow and black lacquer.
- (b) Two peaches and leaves; wood. Signed "Toyoharu."

228—TWO NETSUKES

- (a) Cabinet maker sawing on his bench; wood. Signed "Morinobu."
- (b) Button; ivory top; woman, reading, and dog in gold and copper.

229—TWO NETSUKES

- (a) Shoki scolding oni; wood.
- (b) Woman lying on side, asleep; wood.

230—THREE NETSUKES

- (a) Hotei, with his wind bag on his head; Hirado blue porcelain.
- (b) A straw coat; ivory.
- (c) Grimacing figure in red and black lacquer holding potted coral.

231—TWO NETSUKES

- (a) Oni, with fish in his arms; wood.
- (b) Orange and leaf, circled with dragon; wood.

232—THREE NETSUKES

- (a) A cow lying down; red lacquer.
- (b) A tree trunk and two birds; wood. By NAOKAZU.
- (c) Two chestnuts, and an ivory worm in one; wood.

233—THREE NETSUKES

- (a) Mushroom; wood.
- (b) Two chestnuts; wood.
- (c) A pumpkin; wood.

234—FOUR NETSUKES

- (a) Old woman, carved in wood and painted.
- (b) Young woman, carved in wood and painted.
- (c) A "No" dancer, carved in wood and painted.
- (d) Old man, in wood, painted.

235—FOUR CARVED WOOD NETSUKES

- (a) Two old men back to back.
- (b) Old woman with fan.
- (c) A Manzai daneer.
- (d) A "No" daneer.

236—TWO NETSUKES

- (a) Daruma; rough carved wood.
- (b) Old man and seroll of wood.

237—THREE NETSUKES

- (a) Button, tiger earved in top; ivory. Signed by Nao-hide.
- (b) Irregular piece of bone; figure in relief.
- (c) Square button, figures in relief; horn.

238—THREE NETSUKES

- (a) Button with geometrical design; pewter.
- (b) Beehives; wood.
- (c) Curved piece of bone carved into shape of long-bearded beggar.

239—THREE NETSUKES

- (a) Beggar with staff and bucket; red and black laequer.
- (b) Gourd overgrown with vines and leaves; laequer and pottery.
- (c) Man with a fan; red and black laequer.

240—THREE NETSUKES

- (a) A sleeping dog; wood.
- (b) Part of bamboo joint; snail in laequer. By JOSAI.
- (c) Half a plum and leaves; ivory. By KWARAKU.

241—TWO NETSUKES

- (a) Crouching woman stretchng and yawning; wood. By MADAKAZU.
- (b) Old man carrying a heavy roek; wood. *Seventeenth century.*

242—TWO NETSUKES

- (a) Button, Amaterasu and carp; horn.
- (b) Seated elephant; bamboo.

243—THREE NETSUKES

- (a) Warrior tying on his sandal; wood. Signed "Norishige."
- (b) Wooden bucket and frog. Signed "Masanao."
- (c) Button, carved red lacquer; cinnabar.

244—THREE NETSUKES

- (a) Bat supporting a cash, with outstretched wings; wood.
- (b) Button, pierced scroll decoration; bone. Seal mark. "Tani."
- (c) Clam, with broken shell; ebony.

245—THREE NETSUKES

- (a) A fungus, imitated in ivory.
- (b) A gourd, covered with red and green leaves; pottery.
- (c) Bucket, with frog upon it; wood.

246—NETSUKES

- (a) Hunchback shampooer standing on one leg and holding clog in his hand; wood.
- (b) Long-haired and long-bearded beggar; wood. 3 inches high. *Seventeenth century.*

247—THREE NETSUKES

- (a) Bearded man, with scroll; wood. *Seventeenth century.*
- (b) Man, with oni on his hat; wood. *Seventeenth century.*
- (c) Tall beggar; wood. *Seventeenth century.*

248—TWO NETSUKES

- (a) Rear view of cow; ivory.
- (b) Boy concealing mask and laughing; wood. *Seventeenth century.*

249—NETSUKE

Carpenter at work frightened by a rat jumping on his back; wood. 1½ inches high. Signed by MASAYOSHI.

250—NETSUKE

Peachstone, decorated with bamboo sprouts and a frog in ebony. Signed "Masatada."

251—NETSUKE

"No" mask. Signed "Démé Joman-saku." Very fine and rare.

252—NETSUKE

A group of eleven "No" masks in form of large button; wood.

253—NETSUKE

Finely carved skull 1½ inches high; ivory. Signed "Mitsuchika."

254—NETSUKE

Large chestnut, and two mice asleep on it; ivory.

255—NETSUKE

Bull, and small calf beside it; ivory. 2½ inches long. Signed by "Tomotada." *Eighteenth century.*

256—NETSUKE

Old beggar with staff; wood. 3 inches high. *Seventeenth century.*

257—NETSUKE

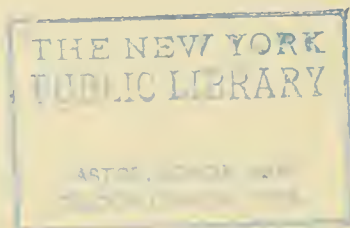
Interesting representation of a carp swimming up a waterfall; wood.



269  
TOSHIHARU

268  
TOSHIKAZU

266





258—NETSUKE

Old beggar with bamboo bucket; wood. 4 inches high. Rare specimen of *seventeenth century*.

259—NETSUKE

Frog coming out from between two leaves; wood.

260—NETSUKE

Old beggar with a long beard; wood. *Seventeenth century*.

## CARVINGS

261—IVORY CARVING

Workman, seated, surrounded by oni. 1 inch high, 3 inches long.

262—IVORY FIGURE

The fisherman Urashima, with turtle upon his shoulder and fishing net in his hand, standing upon matting. 6 inches high, and beautifully carved.

263—OKIMONO

Face of a man, grimacing because of rat biting cheek; ivory. 1½ inches high.

264—OKIMONO

Rat sucking an egg; ivory. 2 inches high.

265—TWO OKIMONOS

Bone flower holders, 3 inches high, elaborately carved with figures and military camping scene.

266—IVORY GROUP

Chinese lady holding organ in her hand, children playing at her feet. A spirited and finely wrought piece. 6 inches high.

267—OKIMONO

Fish and shells with rat on top; ivory. 2½ inches high. Signed by Hakuyosai.

268—CARVED IVORY

Nobleman and boy standing before a screen upon which a falcon is perched. A very beautiful piece of work. 6 inches high, 5 inches wide. Signed on back by Toshi Kazu.

269—IVORY FIGURE

Old man with faggots on back. 2 inches high. Signed by Toshi-haru.



## SECOND AFTERNOON'S SALE

TUESDAY, JANUARY 8TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

### INROS (JAPANESE MEDICINE CASES)

270—INRO

Variegated laequer; decoration, dragon-fly with pewter wings; two compartments. 2 x 1 inch. Gilded porcelain ojime. *Eighteenth century.*

271—INRO

Black laequer; decoration, thirteen famous poets in pewter, pearl and gold laequer. 3 x 2½ inches. Not signed, but by KORIN. Netsuke, duck in red laequer. *Eighteenth century.*

272—INRO

Gold laequer; decoration, elaborate landscape of mountain, trees, river and bridges in colored lacquers. Netsuke, finely carved peach kernel; ojime, agate. Nashiji inside. *Early eighteenth century.*

273—INRO

Gold laequer; decoration, sacred cocks on a drum, in takamakiye, gold brown and red lacquers. Very rich in effect. Signed "Shōkasai." 3 x 2 inches. *Eighteenth century.*

274—INRO

Cherry bark; walking figures under a tree in gold laequer, pearl and lead. Signed "Korin," with seal "Hoshiku." Very fine and undoubtedly genuine. Ojime and netsuke, figures in carved ivory, also exceedingly good. 3 x 2 in. *Eighteenth century.*

275—INRO

Grained wood; decoration, ornamental tiles in gold laequer and mother-of-pearl. Remarkable because of the three small and beautifully made boxes that fit inside. Agate ojime. Netsuke, a little teapot in wood. Signed "Kwansai." *Eighteenth century.*

276—INRO

Gold laequer; decoration, water, bridges, pagoda and mountains in distance. 3½ x 1½ inches. Nashiji inside. *Seventeenth century.*

277—INRO

Gray lacquer; decoration, raised figure of Gama Sennin with frog on his back, and Tekkai breathing out his own image. Signed "Koma saku." *Eighteenth century.*

278—INRO

Carved wood; decorations, pomegranates and peaches in gold, showing seeds in red lacquer, leaves in green lacquer.  $3\frac{1}{2} \times 2$  inches. Netsuke, a small dried pomegranate. *Eighteenth century.*

279—INRO

Black lacquer; decoration, group of foxes on one side, and torii, pine trees and garden on other.  $2\frac{1}{2} \times 2$  inches. Signed "Shunsho," probably the second. Netsuke, half skull in silver lacquer.

280—INRO

Gold lacquer; decorations, chrysanthemums.  $3\frac{1}{2} \times 1\frac{1}{2}$  inches. Ojime, ball of guri lac; netsuke, bat amid clouds on a ball. The netsuke signed by Kiyō. A fine specimen of inro by the famous KAJIKAWA. *Eighteenth century.*

281—INRO

Black lacquer; decoration, in gold, red lacquer and pearl, warrior chased by oni on one side, horse on other.  $3 \times 2$  inches. Netsuke, "No" mask in ivory. KOYETSU style. *Seventeenth century.*

282—INRO

Black lacquer; decoration, falcon seated on branch of a tree, in gold lacquer.  $3\frac{1}{2} \times 1\frac{1}{2}$  inches. *Eighteenth century.*

283—INRO

Fine black lacquer; decorations, monkey leading a horse.  $3 \times 2$  inches. Ojime, carved dog face; netsuke, horse grazing. Shiomi school. *Eighteenth century.*

284—INRO

Gold lacquer; decoration, sea weed and sea shells in gold, silver and coral, etc.  $2\frac{1}{2} \times 1\frac{1}{2}$  inches. An unusual and valuable piece. *Seventeenth century.*

285—INRO

Black lacquer; decoration, wild boar in gold.  $2\frac{1}{2} \times 2\frac{1}{2}$  inches. *Eighteenth century.*

286—INRO

Fine black Daimio lacquer; decoration, hira makiye design of brocades hanging on a rack.  $3\frac{1}{2} \times 2$  inches. Amber ojime; netsuke, small pouch in carved wood. *Eighteenth century.*

KOMASAKU

277



346

MO-YEI

288



275

TSUDA

SOYETSU

331



292

SHUNSHO





287—INRO

Old black lacquer; decoration in gold lacquer, owl on a branch. 2 x 3 inches. *Seventeenth century.*

288—INRO

Fine mirror black lacquer, outside ease gold lacquer; decoration, giant, delicately drawn in gold and silver lacquer. Yemma ō and two oni, running, on reverse. A beautiful piece.  $2\frac{1}{2}$  x  $3\frac{1}{2}$  inches. Fine nashiji inside. Signed "Mo-yei." *Eighteenth century.*

289—INRO

Ribbed black lacquer; decorations, pomegranates and chestnuts in gold lacquer. Single drawer sliding from top.  $4\frac{1}{2}$  x  $2\frac{1}{2}$  inches. *Eighteenth century.*

290—INRO

Ivory carved to imitate wicker work; decorations, flowers, leaves and branches in gold lacquer, lead and pearl.  $3\frac{1}{2}$  x  $2\frac{1}{2}$  inches. KORIN style.

291—INRO

Very old black lacquer; decoration, sacred lions in gold lacquer takamakiye.  $2\frac{1}{2}$  x 2 inches. *Seventeenth century.*

292—INRO

Gold lacquer; decorations, two large mice, delicately drawn. An exquisite piece of work, splendidly characteristic of the Shunsho school. Signed by SHUNSHO "when seventy-six years old."  $3\frac{1}{2}$  x  $2\frac{1}{2}$  inches. *Eighteenth century.*

293—INRO

Black lacquer; decoration, noblemen in a boat, two-wheeled carriage in gold lacquer and pearl.  $2\frac{1}{2}$  x  $1\frac{1}{2}$  inches. *Seventeenth century.*

294—INRO

Black lacquer; decoration, landscape in inlaid pearl. Old and unusually interesting. 4 x 1 inch. *Early seventeenth century.*

295—INRO

Gold lacquer; decorations, conventional landscape, bridges, water, mountains, etc., in gold takamakiye. 3 x 2 inches. Nashiji inside. *Seventeenth century.*

296—INRO

Black lacquer; decorations, raised gold and red lacquer sacred cocks and flowers (not perfect).  $2\frac{1}{2}$  x 3 inches. Koyetsu style. *Probably seventeenth century.*

297—INRO

Black lacquer; decoration, Kusakari boy sleeping by basket, holding a cow by rope. In gold lacquer, hira makiye, very delicately drawn. SHUNSHO style. 3 x 2 inches. Netsuke, small spotted deer, couchant, in carved bone. *Early eighteenth century.*

298—INRO

Nashiji lacquer; decoration, warrior and landscape in gold lacquer and pearl. 3 x 2 inches. *Probably early eighteenth century.*

299—INRO

Wood; decoration, coeks in red gold and black lacquer. 3 x 2 inches. ZESHIN style. *Nineteenth century.*

300—INRO

Old black lacquer; decoration, chickens and bamboo in gold lacquer. Netsuke, rabbits in ivory. Ivory ojime. Nashiji inside. 2 x 1½ inches. *Seventeenth century.*

301—INRO

Wood, flat and square; decoration, monkeys in gold and red lacquer. 3 x 2 inches. Signed "Chika-na-wo." Seal. *Eighteenth century.*

302—INRO

Horn; decorations, flowers, vines and birds. (Imperfect.) 2 x 1 inch. Signed "Kwanyōsai." *Eighteenth century.*

303—INRO

Dark red lacquer; decoration, bamboo and leaves in raised lacquer and pearl. 1½ x 1½ inch. *Seventeenth century.*

304—INRO

Gold lacquer; decoration, landscape, with waterfalls, in takamakiye. Varicolored lacquers. 4 x 1½ inches. Signed on bottom "Issai Hisataka." Ojime and netsuke, fine black lacquer. *Eighteenth century.* The netsuke signed by SEIRIOSAI; seal.

305—INRO

Gold lacquer; decoration, finely modelled landscape, takamakiye. Signed "Koma Koriū Saku." Netsuke, a carved peach stone. By MASAHISA. 3 x 1 inch. *Eighteenth century.*

306—INRO

Old nashiji lacquer; decoration, house, bridge with man on it, and, on reverse, man sending down basket on a rope from a rock. This inro is probably very old, and shows much usage. 2 x 3 inches.

307—INRO

Black lacquer; decoration, willow tree, mortar and pestle in gold lacquer, pearl and lead. 2 x 3½ inches. Signed "Soyetsu" (Tsuchida). Netsuke, a duck in ivory.

308—INRO

Gold lacquer; decoration, cocks, hens and chickens in takamakiye gold lacquer.  $2 \times 3\frac{1}{2}$  inches. Signed "Kajikawa." Netsuke, crying cat in wood.

309—INRO

Inside of cherry bark, iridescent red; decoration, waves and birds in gold lacquer.  $2\frac{1}{2} \times 2\frac{1}{2}$  inches. (Defective on bottom.) *Nineteenth century.*

310—INRO

Black lacquer; decoration, wheat field in fine hira makiye gold lacquer.  $2 \times 3$  inches. Signed "Shiomi Masazané," the founder of the famous Shiomi school, working about 1800. Netsuke, horse chestnut with egg-plant, in lacquer.

311—INRO

Black lacquer; decoration, furo (warming brazier) in lead, and basket with feathers in lacquer.  $2 \times 3$  inches. *Eighteenth century.*

312—INRO

Old black lacquer; decoration, woman under a tree fishing, holding tether of cow (on reverse); gold lacquer, takamakiye. *Eighteenth century.*

313—INRO

Black lacquer; decoration, wreaths of flowers and grass in gold lacquer and pearl. Fine nashiji inside.  $1\frac{1}{2} \times 3$  inches. *Eighteenth century.*

314—INRO

Fine black lacquer; decoration, sacred cocks on drum (emblem of peace), and waterfall, takamakiye gold lacquer.  $2\frac{1}{2} \times 3\frac{1}{2}$  inches. Shunsho style. *Eighteenth century.*

315—INRO

Black lacquer; decoration, herons and willow trees.  $1 \times 4$  inches. *Seventeenth century.*

316—INRO

Carved teakwood; octagonal,  $2\frac{1}{2}$  inches high. By TOSHINAGA. Ojime, ivory skull; netsuke, conventionalized flower design in carved ivory.

317—INRO

White and blue porcelain, repaired with gold lacquer.  $3 \times 2$  inches. Signed, inside top cover, "Kakō."

318—INRO

Black lacquer; decoration, iris and leaves in blue and gold lacquer.  $2\frac{1}{2} \times 3$  inches. Signed by "Kwan sai," a member of the famous Koma family. Netsuke, fox in priest's garb in wood.

319—INRO

Gray silver lacquer; decoration, lobsters in gold lacquer.  $2 \times 2\frac{1}{2}$  inches. *Nineteenth century.*

320—INRO

Beautiful gold lacquer; decoration, a boat, in lead, drawn up on a river-bank among rushes, in pearl. An especially fine piece, with all the characteristic breadth of the artist, but of unusually careful workmanship. Really a gem among inros.  $2 \times 4$  inches. Signed "Korin." Ojime, tortoise in ivory; netsuke, Futen's wind bag.

321—INRO

Tsui koku lacquer; decoration, carved classical Chinese landscape.  $1\frac{1}{2} \times 3$  inches. Ojime, metal ball, with tree in silver; netsuke, man, asleep, in wood. *Eighteenth century.*

322—INRO

Black lacquer; decoration, old cannon in lead, gold lacquer and pearl, and grasshopper in mother-of-pearl.  $2 \times 2\frac{1}{2}$  inches. In all probability by Koyetsu.

323—INRO

Gold lacquer; landscape in perspective, with Fuji in distance. The artist is giving a bird's-eye view of the route of the Tokaido, and labels each station with its name.  $2 \times 2\frac{1}{2}$  inches. Quaint and most interesting. In all probability by Kajikawa.

324—INRO

Black lacquer, slightly nashiji; decoration, cottage roof, trees, birds and mountains, gold lacquer, takamakiye.  $2\frac{1}{2} \times 2\frac{1}{2}$  inches. Signed "Kajikawa."

325—INRO

Old black lacquer; decoration, priest on horse's back, in a primitive matt lacquer. This bears all the marks of being a very old specimen.  $2\frac{1}{2} \times 4$  inches.

326—INRO

Old black lacquer; decoration, tiger in high-relief gold lacquer, snarling at dragon in clouds. An effective piece.  $3 \times 3$  inches. *Early eighteenth century.*

327—INRO

Teakwood, carved; decoration, landscape and fishermen.  $2\frac{1}{2} \times 3\frac{1}{2}$  inches.

328—INRO

Gold lacquer; decoration, elaborate landscape in takamakiye gold lacquer.  $2 \times 3\frac{1}{2}$  inches. A fine specimen. Signed "Kajikawa." Netsuke, a cylinder in same style.



329—TOBACCO POUCH AND PIPE CASE

Made of angular pieces of the inside bark of a cherry tree. The grain markings are beautiful. Ojime of guri lac.

330—INRO

Black lacquer; decoration, crests of Daimios, and several other symbols in gold and mother-of-pearl. 3 x 2 inches. *Early eighteenth century.*

331—INRO

Black and nashiji lacquer; design, bamboo sprouts in pearl and gold. 3 x 1½ inches. Signed "Tsuehida Soyetsu," at age of seventy-six years old. *Early nineteenth century.*

332—INRO

Black lacquer; pierced on one side with plum blossom, and on other with plum and leaf design, showing rough gold lacquer of the boxes that slide out from the top. 3 x 1½ inches. *Eighteenth century.*

333—INRO

Black lacquer; decorations, cock on one side, hen on other, in gold and red lacquer. 3 x 1½ inches. *Eighteenth century.*

334—INRO

Cinnabar lacquer; with deeply carved decorations of flowers and leaves. 2 x 2 inches. *Eighteenth century.*

335—INRO

Black lacquer; decoration, dog Foo and flowers in gold lacquer takamakiye. 1½ x 4 inches. Netsuke, button of wood with carved ivory set in. *Eighteenth century.*

336—INRO

Gold lacquer; decoration, finely wrought picture of man seated by roadside tea house, hira makiye. 2 x 3 inches. SHIOMI school. *Early eighteenth century.*

337—INRO

Black lacquer; decoration, thatched hut with bamboo trees; dwarf plum tree, in gold lacquer, takamakiye, and pearl. 1½ x 3½ inches. Probably by SOYETSU.

338—INRO

Black lacquer; decoration, priest's wand in red lacquer and gold. Agate ojime, and netsuke decorated with dog in red lacquer. 3½ x 2 inches. By RITSUŌ. An unusually fine example of his work.

TOBACCO POUCHES

339—TOBACCO BOX

Carved out of solid kiri-wood, showing fine grain. Decorated with flowers and leaves in lead, pearl and gold lacquer. Porcelain ojime. 3 x 3 inches. *Eighteenth century.*

340—TOBACCO BOX

Carved out of solid piece of wood. Decorated with gong in copper, whisk in iron, and other objects used in temple by priests. 3 x 3 inches. Cinnabar ojime. *Nineteenth century.*

341—TOBACCO BOX

Black lacquer; decoration, pine trees in gold lacquer, pearl and lead on one side. Tori in lead and gold lacquer on the other. Two deer on inside of black lacquer top. Signed "Hōkio Korin." One of the most characteristic Korin pieces in the collection. Ojime and netsuke. 4 x 3 inches. *Eighteenth century.*

342—TOBACCO BOX

Rough bamboo root carved to represent trees at side of river, with snail, frog, etc. Frog on top. Especially quaint and Japanesque. 3 x 3 inches. Signed "Massatada." *Early eighteenth century.*

343—TOBACCO BOX

Cherry bark of very beautiful texture and color; decoration, flowers and leaves in gold lacquer, lead and pearl. 3 x 4 inches. Signed "Hōkio Korin."

344—TOBACCO BOX

Wood; in the form of a pouch with flap; decoration, grasses across the moon, in lead, pearl and gold. 4 x 3 inches. Probably by KORIN.

345—TOBACCO BOX

Wood; in the form of a squatting, shrouded figure of Daruma, showing squalling mask. 4 x 4 inches. Pipe and pipe case in form of a long-legged imp. Ojime, carved lacquer ball. *Eighteenth century.*

346—TOBACCO BOX

Wood; seated figure, with arms in the air and grimacing mask. 4 x 4 inches. Pipe and pipe case, man with long legs. *Eighteenth century.*

347—TOBACCO BOX

Round wooden box; decorated with flowers, leaves and stalks in gold lacquer, pearl and lead. 3 x 1½ inches. Bamboo pipe case decorated with carving of children at play and signed by GIOKUYEI. In KORIN's style.

348—TOBACCO POUCH AND PIPE HOLDER

Leather; covered with woven bamboo. Rough wood holder.

349—TOBACCO POUCH

Yellow and blue brocade; heavy silver chain and lacquered netsuke.

350—TOBACCO POUCH AND PIPE CASE

Pouch, leather with raised figures and floral decoration; case, carved mahogany.

351—*TOBACCO POUCH*

Blue brocade, heavy silver chain, and ivory netsuke with silver top decorated with figures.

352—*TOBACCO POUCH AND PIPE CASE*

Round pouch of white wood, cylindrical case of same.

353—*TOBACCO BOX*

Wood; decorations, insects and lantern in pearl and tortoise shell. Signed "Giokusai." 4 x 3 inches. Netsuke in wood; ojime, glass bead. *Early nineteenth century.*

354—*TOBACCO BOX*

Wood, with rough grain; decorations, gong and other priestly instruments in metal, and grimacing face of old bonze in silver. 4 x 3 inches. Netsuke, decorated pewter. Signed "Ikkö." *Eighteenth century.*

355—*TOBACCO BOX*

Kiri-wood; decoration, frog in porcelain, and blossoms and leaves in gold lacquer and lead. 3 x 3 inches. By DENKO. *Early nineteenth century.*

356—*TOBACCO BOX*

A gnarled root, with silver snake ornament. *Eighteenth century.*

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357—*COMBS*

Collection of eight combs in lacquer, bamboo, etc.

358—*PAIR OF COMBS*

Gold lacquer; floral design in gold.

359—*LARGE COMB*

Gold lacquer; high-relief design in gold of peacock and leaves and pea hen.

360—*HAIR ORNAMENT*

Long tortoise-shell pin with chrysanthemum carving.

361—*HAIR ORNAMENT*

Rough black surface, decorated with masks in gold and red lacquer.

## MISCELLANEOUS OBJECTS

362—*POCKET FLINT AND TINDER BOX*

Small flowers in copper and silver as decoration on iron.

363—*CARPENTER'S CHALK LINE*

Wheel used by carpenters to hold their chalk line. Red lacquer, over black. Shaped in imitation of a flat gourd.

364—OKIMONO

Peculiarly shaped and fine colored piece of rock or slag on a teak-wood pedestal. 2 feet high.

365—CRYSTAL

Flawless, perfect sphere.  $1\frac{1}{4}$  inches diameter.

366—TWO STONES FOR GRINDING INDIA INK

(a) Carved piece of slate in a teakwood box.

(b) *Same*.

367—JADE BEAD

Pale green, perfect sphere,  $\frac{3}{4}$  inch diameter.

368—AGATE DISH

White and red,  $2\frac{1}{8}$  inches diameter. A small crack.

369—CARPENTER'S CHALK LINE

Wheel used by carpenters to hold their chalk line. Carved wood, in imitation of a wave. Probably used by a shipbuilder.

370—WAR HAT

Hair-covered skin outside, red lacquer inside, brass trimmings. *Eighteenth century*.

371—HAT

Black lacquer, dusted with mother-of-pearl. Gold lacquer ornamentation.

372—HAT

Black lacquer; with gold lacquer ornament.

373—WOOD CARVING

Crane flying through clouds, in high relief. 12 x 6 inches.

374—TINTED WOOD CARVING

A small square with flowers pierced and modelled. Probably a window from a lamp. 8 inches.

375—WOOD CARVING

One of the twelve deities; with elaborate halo on back. Figure finely carved; background of gold, and pedestal.  $2\frac{1}{2}$  feet high.

376—TINTED WOOD CARVINGS

Companion temple decorations. Pierced and modelled design of a Ho-ho bird, and a similar one of a horse-like dragon. Very old. 4 feet by 13 inches.

377—TINTED WOOD CARVING

Pierced and modelled temple decoration. Figure of a warrior amid clouds and waves. 15 inches square.

451

RITSUO

462



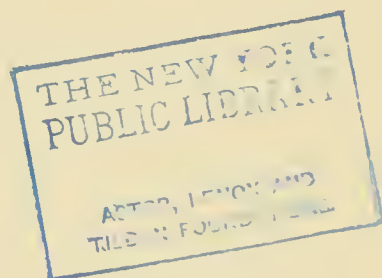
369

361

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409





378—CARVED WOODEN FIGURE

Man with musical instrument upheld between his hands. 12 inches high. *Seventeenth century.*

379—FLOWER HOLDER

Wicker; vase-shaped. 6 inches high.

380—FLOWER HOLDER

Rough wood; section of a bough. 3 inches high.

381—WOODEN FLOWER HOLDER

Decorated with conventionalized lotus and scroll. 4 x 3 inches.

382—PICNIC BASKET

Wicker; with trays and handle. 12 x 10 x 6 inches.

383—LACQUER BOX

Containing the rubber tubes that were used by the Empress of Japan when she first heard the Graphophone. Mr. Austin Herr went to Japan as the representative of the Graphophone company, and obtained permission for his instrument to be exhibited before the empress. He was not permitted to make the demonstration himself, but had to delegate it to Count Ito. The empress, however, was immensely pleased, and in token of her appreciation returned to Mr. Herr the tubes in this beautiful lacquer box, requesting that he permit no other person to use them. A letter from Mr. Herr, enclosed, gives the full details. The box itself is unusual, the lacquer being of a rich cherry red, but transparent, and showing a design of chrysanthemums through. 6 x 4 x 2 inches.

384—WOODEN BOX

With abacus on top, and many trays, hidden drawers, etc. Geometrical design of different woods inlaid. 9 x 6 x 3 inches.

385—ABACUS

Kiri-wood, with hard wood markers.  $2\frac{1}{2}$  x 8 inches.

386—WOODEN FLOWER HOLDER

Section of bamboo, with the rough bark left on. 5 x 4.

387—BOX OF WRITING BRUSHES

387A—BOX OF INDIAN INK TABLETS

388—PRIEST'S WAND

A knotted root of wood.

389—PRIEST'S WAND

Curled lotus leaf and lotus pod, carved from red wood. Ivory and coral inlay.

390—TEAKWOOD STAND

With marble top and two shelves; elaborately carved. Top 15 inches square. Height about 3 feet.

391—TEAKWOOD STAND

Square top, with bowed legs. 10 x 12 x 7 inches high.

392—GOD, AND ATTENDANTS

Standing image of Ji-zo, patron of travellers and of children. Two figures in front of him. This wood carving is said to have been executed by the first of the Unkei, who worked in the twelfth century. 14 x 6 inches.

393—GOD

In wood. Fudo, Sanscrit inscription in gold, and signed "Kunitaka." Height, 8 inches.

394—GOD

Buddha, standing upon a lotus. In gold lacquer. 6 inches high.

395—FUDO AND SHRINE

Case, black lacquer, chased metal trimmings, gold lacquer inside. A fine and complete example. 18 x 8 inches. *Early seventeenth century.*

396—FUDO AND SHRINE

The figure, in wood, holds the ball of wisdom in one hand and pilgrim's staff in other. Black lacquer case lined with gold, with painted ornamentation. 7 x 3 inches.

397—SHRINE

Black lacquer, chased metal mounting, gold lacquer inside. The idol missing. 10 x 12 inches.

398—THREE SMALL GODS

In wood; Shaka, a Rakan, and another. Each about 2 inches high.

399—BUDDHA

Statue of Buddha, in gold lacquer, over black. The figure, which is carved with great beauty, rests upon an elaborate pedestal of double lotus form. Behind is a background with sun's rays containing a mirror. The workmanship is remarkable, and the spirit of the piece exceptional. About 3½ feet high.

400—TEMPLE DECORATION

Wood carving; gold lacquered. Tenin in flowing robe accompanied by a Ho-ho bird. 4 feet long.

401—PAIR OF TEMPLE CANDLESTICKS

Fine black lacquer, decorated with gold. 2½ feet high.

402—*HANGING PANEL*

Black lacquer background; plum tree with blossoms in mother-of-pearl and moon in pale gold.  $4\frac{1}{2}$  feet long. Signed by Choko.

403—*HANGING SIGN*

Rough gnarled piece of wood. Characters reading as follows: "Giū tō ten ō." 4 feet long.

404—*PANEL FOR A TEA HOUSE*

Rough and worm-eaten wood artistically treated. Inscription of four characters. By AYA-KAWA GIOJIN. 5 feet long.

405—*TEMPLE DOORS*

A pair of doors bound in iron. Each door has sixteen panels of carved, tinted wood, flowers on one side, birds and mythological figures on the other. Weather-beaten, and colors subdued, but the carving in fine condition. An important piece; each door  $5 \times 11\frac{1}{2}$  feet.

## JAPANESE MUSICAL INSTRUMENTS

406—*MUSICAL INSTRUMENT*

Koto, or harp;  $5\frac{1}{2}$  feet long. Made of Japanese kiri-wood.

407—*TEMPLE DRUM*

Kiri-wood; leather ends, iron handle. 12 inches diameter.

408—*TEMPLE DRUM*

Drum, decorated with painting of dragons, in red lacquer. Stand, with circle enclosing drum, in black, red and gold lacquer.  $3\frac{1}{2}$  feet high. Imperfect.

409—*MUSICAL INSTRUMENT*

Japanese mouth organ, or Sho, with seventeen pipes, used in Shinto ceremonies.

410—*MUSICAL INSTRUMENT*

Kokin, three-stringed banjo-like instrument, played with a bow. Made of cherry wood, with teak neck.

## JAPANESE LACQUERS

411—*LACQUER TEA JAR*

Small jar in black lacquer, with decorations of plum tree and blossoms in mother-of-pearl, after the manner of Korin or Ritsuo.  $3 \times 2$  inches.

412—*FOUR SMALL, ROUND SAUCERS*

Red lacquer; decorated with finely wrought storks and fishes in high-relief gold lacquer.

413—COMPANION INCENSE HOLDERS (TWO)

Black lacquer; with landscape decoration in gold. About 1 x 1 inch.

414—THREE ROUND TRAYS

Fine red lacquer; decorated with figures in gold, exquisitely executed.

415—SMALL OCTAGONAL BOX

Smooth wood, with grasshopper in gold lacquer as decoration. 4 x 1 inch.

416—SMALL, ROUND TEA JAR

Black lacquer, with butterflies in gold; lined with lead. 3 x 2 inches.

417—SMALL, DOME-SHAPED, ROUND BOX

Brown lacquer, with decorations in pearl, lead and gold lacquer, representing boats laden with bundles of faggots, and waves. Not signed, but believed by experts to be by Koyetsu. 3 x 2 inches.

418—SMALL LACQUER BOX

Very fine gold lacquer box, oblong in shape, in brocade case; fretwork decorations on lid. 3 x 1½ inches.

419—SMALL, SQUARE LACQUER BOX

Red brown lacquer; top decorated with grasshopper on leaf. Edges, diaper of mother-of-pearl. 2 inches square. *Early seventeenth century.*

420—ROUND LACQUER BOX

Dark red lacquer; decorated with plum blossoms and branches in heavy gold lacquer, lead and mother-of-pearl. On the top, a crescent moon in lead. Signed by Tetsu. *Eighteenth century.*

421—SQUARE LACQUER BOX

Black lacquer of fine quality; decoration, basket and flowers in gold lacquer, takamakiye. 2½ x 3½ inches. *Eighteenth century.*

422—SMALL TWO-COMPARTMENT BOX

Wood; decorated with vines and flowers in mother-of-pearl, lead and gold lacquer. Lined with lead. *Eighteenth century.*

423—ROUND LACQUER BOX

A beautiful piece of gold lacquer, with decorations of chrysanthemums and quince in relief. Inside is a small tray, also handsomely decorated in relief. 3 x 1 inch. *Nineteenth century.*

424—LACQUER BOX

A hexagonal box in black lacquer, elaborately decorated in takamakiye. The design shows a demon in red lacquer in a tree overhanging a river, and a warrior at the other side. About 4 x 2 inches. *Early nineteenth century.*

425—TEA JAR

In black lacquer, with gold floral decorations. 8 inches high.



426—FLAT, ROUND BOX

Black lacquer; the top elaborately decorated with chrysanthemums and leaves in ivory, pottery and lacquer. Koyetsu school. *Seventeenth century.*

427—SMALL, SQUARE BOX

Nashiji lacquer; top decorated with trees and birds in gold lacquer. *Seventeenth century.*

428—LACQUER BOX

Dark red brown lacquer, with small floral decorations in gold and mother-of-pearl. *Early eighteenth century.*

429—INCENSE HOLDER

Lacquered in imitation of wood grain, and decorated with flower wreaths in gold. Inscription reads "Ujishashi." *Eighteenth century.*

430—ROUND, FLAT BOX

Red and black guri lacquer; carved in conventionalized chrysanthemums. Inside fine mirror black. 4 x 1 inch. *Eighteenth century.*

431—SMALL WATER POT

In black lacquer; decorated with floral wreaths in gold. 4 x 6 inches.

432—SQUARE LACQUER BOX

Guri lacquer; very massive. Marbled surface, and top decorated with a flower and leaves deeply incised. 3 x 3 x 2 inches.

433—COVERED BOWL

Black lacquer; the cover of pottery decorated with flowers and trees in many-colored lacquers. Top slightly damaged.

434—LACQUERED BOWL

Black lacquer; decorated with scrolls in gold. Inside red. 5 x 4 inches.

435—OBLONG WOVEN BOX

Dark red lacquer covering woven bamboo; the interior in black lacquer, inside of top decorated with low-relief chrysanthemums in black lacquer. Signed inside, "Tani." *Early nineteenth century.*

436—TEAPOT

Made from one solid piece of wood. Decorated in lacquer and mother-of-pearl. Signed by Korin. 5 x 6 inches.

437—HEXAGONAL BOX

Beautifully grained wood; decoration, chrysanthemums in gold lacquer and mother-of-pearl. Attributed to Korin's teacher, Koyetsu. *Sixteenth century.*

438—OLD BAMBOO BOX

Finely woven bamboo; bold design of fleurs-de-lys, with leaves on cover, in mother-of-pearl, lead and gold lacquer. Signed "Korin." *Seventeenth century.*

439—ROUND BASKET BOX

Plaited bamboo; decoration, in Korin style, of plum tree and blossom in lead, pearl and gold lacquer. 6 inches across.

440—TEA JAR

Carved out of one piece of wood, and decorated with flowers in lead, pearl and gold lacquer. About 7 inches high. Signed "Korin."

441—FLAT BOX

Woven bamboo; moon in lead and autumn grasses in lacquer and pearl. Badly damaged. Probably by KORIN. 6 x 8 inches.

442—LETTER-BOX

Unpolished wood of beautiful grain. 3 x 10 inches.

443—SMALL WOODEN CUP

Showing the grain, and decorated with sparrows and waves in gold lacquer. 3 in. high.

444—SQUARE FIRE BOX

Wood; decorated with trunks of trees, boats, grasses, birds, etc., in lead, pearl and gold lacquer. Not signed, but attributed to KORIN. 6 x 6 x 5 inches.

445—SMALL THREE-COMPARTMENT BOX

Of fine-grained, reddish wood, varnished and decorated with rolls of matting in lead and gold lacquer, and flowers in pearl, pottery and lead. Inside, nashiji lacquer. 5 x 3 x 3 inches. Signed "Kwan." Seal of RITSUO.

446—DECORATED BOX

Oblong wooden box, decorated with seven masks in pottery. Signed "Ritsuo."

447—OKIMONO

Interestingly shaped rock on a teakwood pedestal. 6 inches long.

448—LACQUER BOWL

Fine black lacquer; undecorated. 5 x 3 inches.

449—INCENSE HOLDER

Made from a bamboo joint, covered with a thin coat of reddish lacquer; decorated with a scene showing a scarecrow, in pottery, and rice fields. Probably by RITSUO.

450—HIBACHI

Kiri-wood, with pottery fire box; decoration, in high-relief lacquer and pottery, priest's brush and gong. Signed "Ritsuo." Circular, 6½ inches high. Imperfect.

451—TWO SAKÉ BOTTLES

Gourds; one regular, and one star-shaped, with six lobes to each section.

452—HIBACHI

A gourd; tinted with red lacquer, with black lacquer medallions and a pottery seal formed in imitation of a stag. 14 inches. RITSUO school.

453—HOT-WATER POT

Black lacquer; decorated with the imperial Kiri on lid and the national chrysanthemum on sides. 8 x 6 inches.

454—FOUR-COMPARTMENT BOX

Red lacquer; decorated with maple leaves in green and yellow. *Early nineteenth century.*

455—COVERED BOWL

Wood; covered with dark lacquer; decoration, a plum tree, blossoms and birds in relief in self color. Interior, red lacquer. *Eighteenth century.*

456—TRAY

In fine black lacquer; decoration, wind-blown pilgrim looking at Fuji-yama, in gold lacquer, takamakiye. KOMA school. *Eighteenth century.*

457—LACQUER BOWLS

Set of five, with covers; black lacquer, decorated with flowers in gold. Inside, red lacquer. Fine pieces. *Eighteenth century.*

458—SMALL, SHALLOW TRAY

Black lacquer, with stencilled design of flowers in gold. 6 x 6 inches.

459—LETTER-BOX

In black lacquer; on the top, mask of Usume and another "No" character in gold lacquer. 3 x 10 inches.

460—OBLONG BOX

In nashiji lacquer, with landscape on top and sides in gold takamakiye. Probably old Japanese or Chinese. *Seventeenth century.*

461—OBLONG LACQUER BOX

Fine old black lacquer; the cover decorated with an elaborate landscape in gold takamakiye, the sides covered with geometrical designs on gold. Classical landscape of Chinese school. 7 x 4 x 3 inches. *About early seventeenth century.*

462—*SAKE BOTTLE*

Wood; lacquered black, and ornamented in pottery by RITSUO, showing a demon, in red, surrounded by clouds and thunder balls, fishing with anchor in waves beneath. Oval in shape. An extremely interesting piece. 9 inches high.

463—*ROUND LACQUER BOX*

A round, dome-shaped box, in black lacquer. The decorations are in gold, pearl and lead, showing plum blossoms resting on swirling water. About 8 inches in diameter. Signed "Korin."

464—*DECORATED LACQUER BOX*

A square box, evidently a rice measure. Bold designs, in gold lacquer, pearl and lead, of bridge, pine trees and cart cover four sides. The measure was worn from long use when the artist appropriated it to decorative purposes. Not signed, but in all probability an authentic KORIN piece. 7 x 7 x 4 inches.

465—*LETTER-BOX*

In black lacquer; the top decorated with a basket and branch of chrysanthemums in gold lacquer. 10 x 3 x 3 inches.

466—*LARGE HOT-WATER PITCHER*

From man's toilet set; black lacquer; decorated with imperial Kiri on lid and national chrysanthemum on side.

467—*TRAY*

A fine old lacquer tray in Korin's best style. The design shows a rooster and a red hen on the ridge of a thatched roof, overlooking a pine tree, with sea and mountains in the distance. The decoration is worked out in lead, mother-of-pearl, gold and red lacquers. By KORIN. Date, about 1688. 10 x 10 inches.

468—*LACQUER BOX*

Black brown lacquer; decoration, large moon in lead, with leaves in gold lacquer. 12 x 9 inches. *Eighteenth century.*

469—*LARGE FOUR-COMPARTMENT BOX*

A remarkable piece. A mosaic of small pieces of mother-of-pearl imbedded in black lacquer covers the entire outside. Inside, fine red lacquer. 12 x 8 x 8 inches. *Eighteenth century.*

470—*TEMPLE BELL*

Red lacquer and gold; in shape of two dragons fighting for ball of omnipotence. 11 inches high. Signed "Korin."

471—*PORTFOLIO*

Black lacquer; decorated with butterflies and dragon-flies in gold. 15 x 12 inches.



464  
KORIN



477  
RITSUO



473  
KORIN  
SCHOOL



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ASTOR, LENOX AND  
TILDEN FOUNDATIONS.

472—TWO WOODEN BOWLS

Roughly turned flat bowls, showing the grain and tool marks; decorated with lead, gold lacquer and mother-of-pearl, in the manner of the Korin school. 10 x 3 inches.

473—FLOWER VASE

Made from a section of bamboo. Decorated with black lacquer and gold, and horses in lead. Korin school. 20 inches high.

474—WRITING CASE

Striking piece, in richly grained wood; top decorated with stork amid bullrushes, in lead and gold lacquer. Inside, red lacquer. Not signed, but of Korin school. 12 x 10 inches.

475—WRITING BOX

Cinnabar lacquer; with a Chinese landscape, carved in high relief. Black inside. By Riu-undo (on the water bottle). *Eighteenth century.*

476—LARGE WRITING CASE

An early specimen of lacquer, showing Chinese influence. Background a rich nashiji; decoration, a stand and vase with dwarf tree in takamakiye. *Seventeenth century.*

477—LARGE, FLAT BOX

Exterior dark gray brown lacquer; top decorated with a lion-dog, in pottery, climbing a mountain; interior in red lacquer, with gold lacquer decorations. Splendid example of the Ritsuo style. By Ritsuo. *Eighteenth century.*

478—WRITING CASE

Black lacquer; on the top, Buddhistic angels standing on lotus and playing musical instruments, in varicolored lacquers. *Eighteenth century.*

479—OLD LACQUER WRITING CASE

Deer grazing by moonlight; deer and moon in mother-of-pearl and lead, background and grasses in rich gold lacquer. An important and well-known piece. By KORIN. 4 x 8½ inches.

480—PORTABLE CABINET

Kiri-wood; decorated with iris flowers and leaves on four sides, in mother-of-pearl and lead; hinged door on front, and three drawers on inside. The decoration is carried into the inside, and there consists of butterflies. This is one of the most characteristic and beautiful of the pieces in the collection, and probably the largest, as well as the finest, piece of Korin's work ever offered in America. 16¾ inches long, 11 inches high and 11 inches depth. By KORIN.

481—HIBACHI

Kiri-wood; lotus in heavy gold lacquer and leaves in lead. Inside, copper. Very beautiful piece. Circular, 9 inches high. Signed with seal of Ritsuo.

482—*FAN BOX*

In the shape of a folded fan; used to keep a fine fan in. Fine hard mahogany.

483—*COVERED BOX*

A bamboo joint carved about with dragon and tiger; the top an accurately modelled lotus leaf in camphor wood. Red lacquer inside. Oval in shape. 10 x 8 x 5 inches.

484—*WOOD PLAQUE*

Iris plant carved in low relief. 10 x 8 inches.

485—*COMPANION PLAQUES*

Wood; one shows a rice field with crabs, in silver (one missing), and sparrows; the other, a rice field with moon in clouds above and a man in brass walking and playing a pipe. First signed by Kazuhide. Second signed by Ikkeisai Masayoshi. 11 x 9 inches.

486—*ROUND WOOD PLAQUE*

Rough wooden surface; Daruma in heavy black lacquer. 14 inches. *Eighteenth century.*

487—*WOOD PLAQUE*

Fine grained piece of wood, decorated with a sunfish and mussels in pottery and seaweed in lacquer. About 12 x 14 inches. Signed "Ritsuo."

488—*WOOD PLAQUE*

Fine-grained piece of wood with two pictures on it; fan, letter and vase in pottery, and woman, reading by a lamp, in pottery. Signed "Ritsuo."

489—*HANGING PANEL*

Kiri-wood; a tortuous stream running through sand, upon which are shells and seaweed in lacquer and pottery. 3½ feet. Signed with the seal of Ritsuo.

490—*HANGING PANEL*

A badger, dressed in priest's clothing, seated in front of a full moon. Design executed in pottery. Signed by Ritsuo. 27 inches high, 14 inches wide.

491—*LARGE WOOD PLAQUE*

Picture, illustrating the story of the fisherman Urashima and his turtle. The figures, on the seashore under a tree, are in low relief, and ivory, pearl, bone and several colored lacquers have been used. A splendid piece of its kind. 26 x 14 inches.

492—*LARGE WOOD PLAQUE*

Rough, unpolished wood, with grain accentuated. The design shows the heads of bamboo shoots in lead and gold lacquer, and a bat in lead flying over them. In the Korin style. 20 x 16 inches.

493—*PERSIAN JEWEL CASE*

Made of papier-mâché, and elaborately decorated with scenes from the life of the shah. The painting is an admirable example of Oriental workmanship. Supposed to be quite old. 10 x 2 x 2 inches.

494—*SADDLE*

Nashiji lacquer, with design of bridge in raised gold lacquer. A noteworthy piece. *Seventeenth century*.

495—*TUB*

Black lacquer, with kiri and kiku in gold. Part of lady's toilet set. 20 inches diameter.

496—*HIBACHI*

Representing a stump of wood, kiri, irregular shape. 13 inches long.

497—*WICKER BASKET*

To be hung against the wall as a flower holder. Vase-shaped. About 7 inches high.

498—*READING STAND (KENDAI)*

Large stand, about 2 feet high and 3 feet long, used for reading. Fine panel of wood carving at bottom.

499—*PICNIC BOX*

Made of kiri-wood, showing the grain. Six interestingly shaped legs. 10 x 7 x 7.

500—*TWO "NO" MASKS*

In enamel; man and woman, the latter with the horns of jealousy.

## JAPANESE TEXTILES AND EMBROIDERIES

501—*BOOK OF BROCADES*

Containing fifty-six samples of old brocades, each one mounted on a separate sheet. A rare collection of designs and colorings.

502—*BOOK OF BROCADES*

Containing fifty-three samples of old brocades, each one mounted on a separate sheet.

503—*BOOK OF BROCADES*

Containing about 100 samples of old brocades, pasted in. Twenty pages.

504—*BOOK OF BROCADES*

Ten pages, containing about 100 samples of brocades, pasted in.

505—*BOOK OF BROCADES*

Book of twenty pages, containing about 125 samples of all kinds of brocade. Pieces large enough to show designs and colorings.

506—*CLOTH DECORATION*

Three gaily colored fans, worked in silks, in the tapestry manner, against a gray background.  $2\frac{1}{2}$  x 2 feet.

507—*EMBROIDERED SQUARE*

Samurai on the back of a hundred-tailed turtle swimming over waves. Gold and colors, on blue silk. 3 feet square.

508—*EMBROIDERED SQUARE*

Flock of sparrows flying about a broken cage. Colored silks, on blue satin. 3 feet square.

509—*EMBROIDERY*

Design of chrysanthemums by the brook-side; done in velvet on a silk background. Very delicate. 22 inches square.

510—*DECORATIVE EMBROIDERY*

Hundred-tailed dog, in gold, on blue silk. Brocade border.  $2\frac{1}{2}$  x 3 feet.

511—*BROCADE SCARF*

Blue silk background, and design in heavy gold thread. 7 feet long, 18 inches wide.

512—*TWO EMBROIDERED PANELS*

Birds and flowers, in gold and colors, on a black silk background. 18 inches wide by  $4\frac{1}{2}$  feet long.

513—*MISCELLANEOUS PIECES OF BROCADE*

Bundle of odd pieces.

514—*LARGE EMBROIDERY*

Falcon, on a tree, with other birds surrounding; very heavily worked in gold thread on a black background.  $5\frac{1}{2}$  x 7 feet.

515—*LARGE EMBROIDERY*

Done in heavy twisted and coiled silks. Storks amid flowers. Brocade border. 6 x 5 feet.

516—*EMBROIDERED BED SET*

Bedspread and two pillow-spreads. Designs of flowers, vines, birds, etc., embroidered on a soft green silk. Very delicate and very beautiful.



## THIRD AFTERNOON'S SALE

WEDNESDAY, JANUARY 9TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 2.30 O'CLOCK

### ANTIQUE JAPANESE POTTERY

517—*SMALL WATER HOLDER*

Owari pottery; in shape of plum blossom.  $1\frac{1}{2}$  inches diameter.

518—*SMALL LAMP*

Old Chinese; unglazed, bucket-shaped, deep brown.  $1\frac{1}{4}$  inches high. Inscription, "Sanjū roku mon" (36 cash).

519—*INCENSE HOLDER*

Pottery, decorated with morning-glory and grasses. Dome-shaped.  $1\frac{1}{2}$  inches high. Signed "Ninsei."

520—*FIGURINE*

Old Chinese. Man, seated; white glaze.  $1\frac{1}{4}$  inches high.

521—*TEACUP HOLDER*

In pottery, afterwards lacquered red. Carved design of landscape and figures. Unusual.

522—*SMALL CUP*

Pottery. Black, with band of decoration in gold and colors. Graceful shape. Ninsei style.

523—*INCENSE BOX*

In shape of Fuji. White glaze; decoration of trees and stumps in brown and green. Signed "Kenzan." 1 x 3 inches.

524—*BOWL*

Old Shino; white glaze, irregular shape.

525—*BOWL*

Oribe; irregular shape, black glaze with white checkers, and greenish running glaze.

526—*TEA JAR*

Takatori; dark brown glaze with light brown running down over shoulder. Bag-shaped. Signed "Tonomu." 2 inches high.

527—*TEA JAR*

Karatzu; gray glaze, decoration of storks and pines finely drawn in black. Bag-shaped. 2 inches high.

528—*INCENSE BOX*

Oribe; in shape of persimmon. Green glaze over white, with decorations in brown. 2 inches diameter.

529—*TEA JAR*

Ceremonial set; old seto caddy of beautifully modulated shade of brown, dotted with iron-rust glaze. To this specimen belong three gold brocade bags. Contained in the original box of kiri-wood. 2 inches high.

530—*INCENSE HOLDER*

Pottery; semicircular and flat. Top, fine mottled green; sides, striped in red.  $2\frac{1}{2}$  inches wide.

531—*INCENSE HOLDER*

Hirado; figure in shape of a bird. 2 inches long.

532—*TEA JAR*

Seto; very old, about 1650. Rich brown glaze, with a slight iridescence.  $2\frac{1}{2}$  inches high.

533—*INCENSE BOX*

Pottery; shape of half a plum blossom. Pinkish yellow in color, with heart dark red. Exceptionally beautiful. Signed "Raku."  $2\frac{1}{2}$  inches long.

534—*OKIMONO*

Figure of Daikoku and rice barrel. Old Bizen pottery. 2 inches high.

535—*JAR*

Sang-de-bœuf; Chinese of the Chien-lung period, about 1800. Dome-shaped.  $2\frac{1}{4}$  inches high.

536—*SNUFF BOTTLE*

Clear crystal with green jade top. A landscape is painted inside. Flat-sided.  $2\frac{1}{2}$  inches high. Chien-lung period.

537—*SNUFF BOTTLE*

Porcelain; flat-sided; dark blue glaze with characters in white.  $2\frac{1}{4}$  inches high. Imperfect. Marks of Taisei Kōcho neusei.

538—*TEA JAR*

Old Seto; bag-shaped; deep mottled brown glaze.  $2\frac{1}{2}$  inches high.

539—*SMALL BOWL*

Kutani porcelain; decorated with landscapes and birds in colors, mainly red. 2 inches high.

540—*SMALL GOBLET*

Mechite stone; dark gray.  $2\frac{1}{4}$  inches high.

541—*INCENSE BOX*

Shape of duck; gray, with brown on tail and breast. Signed "Banko."

542—*TEA BOWL*

Raku; ivory white. Decoration of stork and pine. Inscription of maker, "Shisui Shinsho, aged 80 years" (another name of Kenzan).

543—*TEA BOWL*

Raku; rich brown glaze. Mark of "Ubaga mochi." Rare piece.

544—*TEA BOWL*

Raku; red and green glaze. Signed "Raku."

545—*TEA BOWL*

Old Shidoro; smooth brown enamel. A very rare example.

546—*BOWL*

Raku; very old black glaze. Rare and valuable Raku specimen. 5 inches diameter.

547—*SQUARE INCENSE BOWL (KORO)*

Old Imari; landscape and sea, with boats in red and green, on a white ground. 3 inches high.

548—*TEAPOT*

Banko; unglazed, light brown and red, very cleverly imitating a wood grain.  $2\frac{3}{4}$  inches high.

549—*TEA JAR*

Seto; irregular pyramid shape; brown glaze. 3 inches high.

550—*SMALL GOBLET*

Kaga; elaborate decoration of flowers and birds in rich red gold and brown over white. 3 inches high.

551—*TEA JAR*

Old Shigaraki; dark brown, rough, almost unglazed. In shape of miniature water jar, with handles. 3 inches high.

552—*SMALL TEA JAR*

Takatori; rich brown glaze with black streaks. Pear-shaped. *Eighteenth century*. 3 inches high.

553—*INCENSE HOLDER*

Porecelain; bird's body and head. Signed "Ninsei." In original box. 3 inches high.

554—*COVERED JAR*

Banko; ivory glaze, with conventionalized fern leaves in green and red. Oval, 3 inches high.

555—*TEA JAR*

Seto; brown, bottom left unglazed. Gourd-shaped, with handles. 3 inches high.

556—*TEA JAR*

Old takatori; rich brown glaze and tea leaf. Cylindrical, with handles. Repaired. 3 inches high.

557—*TEA JAR*

Takatori; pale brownish yellow. 3 inches high.

558—*TEA JAR*

Seto; very fine dark brown glaze, mottled splashes of bluish white. About 1700. 3 inches high.

559—*DECORATIVE FIGURE*

Fox, masquerading as a priest, in Raku pottery. Base, yellow glaze; figure, dark brown. A beautiful specimen of this branch of the Japanese potter's art. Signed "Hiō-yū tsukuru."

560—*INCENSE BOX*

Raku; a fox seated, with a cowl over his head, impersonating a bonze. Several shades of pinkish glaze. 3 inches high.

561—*TEAPOT*

Kioto; cylindrical, with flat top. Ivory glaze, with scroll and chrysanthemum decorations in deep red. 3 inches high.

562—*SQUARE BOWL*

Raku; a white glaze for a background, and a fine blue, dripping in regular lines from the rim, giving a fluted effect. Extremely effective; slightly repaired. Signed "Rakuban."  $3\frac{1}{2}$  inches high.

563—*BOWL*

Soma; granite glaze, with characteristic horse and nine balls decoration in relief.  $3\frac{1}{2}$  inches diameter.

564—*TEA JAR*

Takatori; cylindrical; light brown.  $3\frac{1}{2}$  inches high.

565—*BOWL*

Raku; pinkish glaze, with dark green splash, and large white splash upon which is inscribed the calendar. Signed "Kenzan."  $3\frac{1}{2}$  inches high.

566—PORCELAIN BOX

Old imari; white, with decorations—flowers, cock, etc.—in dark red and green. A rare specimen by Kakeyemon, one of the first decorators of Japanese porcelain, who lived about 1640 A.D. 3 x 3 x 3 inches.

567—SMALL VASE

Old banko; blue glaze, mottled with white and brown.  $3\frac{1}{2}$  inches high.

568—FIRE BOX

Square; crackle ivory glaze; decorations, boldly drawn pine trees in brown and green. A splendidly characteristic as well as beautiful specimen. Kenzan style. 3 x 3 inches.

569—BOWL

Old ofuké; light green and brown glaze. Repaired. *Eighteenth century*.  $3\frac{1}{2}$  inches high, 5 inches wide.

570—BOWL

Old raku; rich gray green glaze, with splotches of vivid red. Fine. Signed "Raku." *Eighteenth century*. 3 x 6 inches.

571—FIRE BOX

Gray glaze, decorated with a landscape—lands and boats in blue and brown. This unusual piece bears the inscription, "Painted by Sei Sei Korin." It bears, also, the signature of the great potter, Kenzan—two of the great masters of the period thus having had a hand in its making.  $3\frac{1}{2}$  inches high, 3 inches wide; cylindrical.

572—TEA BOWL

Satsuma; bell-shaped; floral decorations in gold and colors. Date, about 1800. 3 x 5 inches.

573—SMALL GOBLET

Old Chinese egg-shell porcelain; pierced design of birds and scroll-like foliage under the glaze. Pure white; a most delicate and beautifully shaped piece.  $3\frac{1}{2}$  inches high.

574—TEA BOWL

Old kaga; beautiful white glaze, with elaborate design of flowers, leaves and butterfly, in red and green. Very effective and unusual.  $3\frac{1}{2}$  inches. Signed on bottom "Kutani."

575—BOWL

Old Chinese; light gray green glaze, undecorated.  $3\frac{1}{2}$  inches diameter.

576—TEA BOWL

Raku; black glaze, with stem at bottom. A perfect piece of glaze of remarkably rich color. Mended.

577—TEA BOWL

Oribe; brown and white glaze. Seal and signature on bottom "Suma" Hachijūroku ō (old man of 86 years).  $4\frac{1}{2}$  inches diameter.



578—*TEA BOWL*

Raku; yellow glaze tinted with green. Signed. 4 inches diameter.

579—*TEA BOWL*

Light yellow glaze tinted with red. Design, storks in white leaves on black and gilt. Signed with impressed seal of ROKUBEI the elder.

580—*CEREMONIAL TEA BOWL*

Made at the kiln of a daimio of Unshiū. Yellow pink glaze, and bold decoration of snowy top of Fuji appearing above black cloud. Original box, with poem on inside. Signed "Hōgen Doshun korewo tsukuru." Poem reads:

"Thou art noble and thou art sublime,  
Above the cloud with crystal crown,  
Like the king on his throne  
Above the plains where mortals dwell."

2 x 5 inches.

581—*TEA SET*

Including all the bowls, implements, etc., that are used in making tea, in a box with shelves: 2 tea bowls, 1 slop bowl, 1 bamboo scoop, 1 bamboo stirrer, 1 teaspoon, 1 lacquer tea caddy.

582—*TEA BOWL*

Gray glaze, with bold decorations of bamboo and falling flakes of snow, in brown and white. Signed "Inuyama." 4 inches diameter.

583—*WATER BOTTLE*

Old Bizen; brown, with figure of Hotei modelled in relief on side. About 1700.

584—*SMALL JAR*

Ofuké; light brown, with dark brown and bluish running glaze. Wide mouth. Date, 1760. 4 inches high.

585—*SMALL BOWL*

Kinkozan; decoration of scrolls in white and wave motives in blue relief glaze. 4 inches diameter.

586—*TEA BOWL*

Cylindrical; fine black glaze, floral scroll design, light yellow. Signed "Kenzan." 4 inches high.

587—*WATER JAR*

Seto; brown glaze, undecorated. 4 inches high.

588—*TEA BOWL*

Probably Corean; has the characteristic dull white glaze. 4 inches diameter.

589—FIRE BOX

Brown gray glaze, decorated with poppies in heavy relief, white, blue and brown, leaves in bright green. A bold and effective piece. Cylindrical. 4 inches high. Signed "Kenzan."

590—INCENSE BOX

Irregular flat shape; white pottery. Landscape in green and brown. 4 inches long. Signed "Kenzan."

591—INCENSE HOLDER

Old satsuma; in shape of bird; colored red, blue and gold. Finely repaired on bottom with gold lacquer. Date about 1800. 4 inches long.

592—RAKU BOWL

Cylindrical; pinkish glaze with green spot. Rare and fine specimen. Koyetsu style. *Eighteenth century*. 4 x 4 inches.

593—BOWL

Raku; rich black, with faint red splash. *Eighteenth century*. 4 inches diameter.

594—TEA BOWL

Old Raku; gray green glaze, with red and yellow tints. Signed "Raku." 4 inches diameter.

595—FIRE BOX

Cylindrical; hard white glaze, with floral decorations in red, green and brown, and poem. Signed by KENZAN. An artistic specimen. 4 inches high.

596—TEA JAR

Imogata; cylindrical; brown glaze over yellow; lattice decoration. About 1700. 4½ inches high.

597—TEA BOWL

Karatsu; yellow brown; decoration of oblique lines on edge. About 1700. Repaired. 4 x 5 inches.

598—CEREMONIAL TEA JAR

Seto caddy; tortoise-shell glaze. Three brocade covers go with this piece—one for special ceremonies. The set is contained in a black lacquer box. A rare piece.

599—SMALL VASE

Old banko; light blue glaze mottled with white. 4 inches high.

600—BOWL

Oribe; brownish gray glaze, with splashes of green and black on the inside. 5 inches diameter.

601—*BOWL*

Takatori; light brown mottled glaze, with spot of bluish white on inside.  $4\frac{1}{2}$  inches. Signed "Yōzan."

602—*TEA BOWL*

Yellow seto; light color; no decoration, but a poem scratched in the paste around the sides. 5 inches diameter.

603—*TEA BOWL*

Raku; rich brown black, with splash of yellow.  $4\frac{1}{2}$  inches high. Signed "Dohachi."

604—*SMALL VASE*

Old Takatori; light brown glaze, with handle, and mask and crest in relief. 5 inches high.

605—*SMALL VASE*

Sang-de-bœuf; Chinese of the Chien-lung period. very fine in form and color. 4 inches high.

606—*BOWL*

Old Chinese; blue and white; a design of trees and leaves, the leaves being pierced in the paste and filled with the glaze, transmitting the light.  $5\frac{1}{2}$  inches diameter. Signed "Kingioku chinzo."

607—*JAR*

Imari; dark blue and white; fine color, conventional scroll design.  $4\frac{1}{2}$  inches high.

608—*CUP*

Decoration, geometrical figures in blue, green and red. Mooresque in effect.  $4\frac{1}{2}$  inches high.

609—*BOWL*

Seto; brown, mottled with black. 5 inches diameter. Signed "Suwa, aged 86 years."

610—*BOWL*

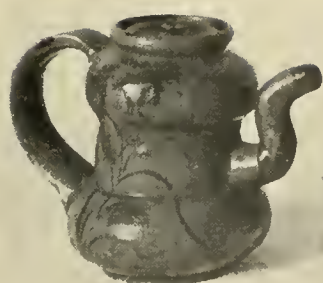
Raku; fine deep pink glaze. 5 inches diameter. Inscription around stem at bottom.

611—*INCENSE BURNER*

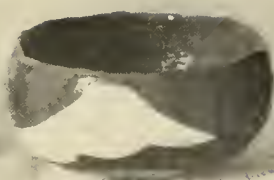
Cloisonné enamel; blue background, storks and leaves in white and pink. Cover, pierced design of chrysanthemum. Date, about 1750.

612—*BOWL*

Takatori; fine deep brown glaze, with a beautiful iridescence, and one splash of white. In shape and coloring an especially fine piece. 5 inches diameter.



667



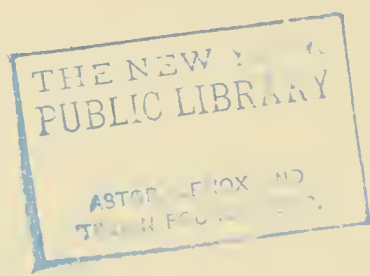
580  
HOGEN  
DOSHIUN



589  
KENSAN



618  
TOYOSUKE





613—TEA BOWL

Asahi; light yellow, with spots of black. 5 inches diameter.

614—DECORATIVE PIECE

Old Hirado; three sheaves of rice lying upon one another. Wrought out in detail. 5 inches high. Yellow glaze. A fine piece.

615—TEA BOWL

Raku; fine yellow, mottled with dark brown and splashed with red. 5 inches diameter.

616—WATER JAR

Raku; pale pink, with pale green glaze laid over. By TOKUZAN. Dated, 8th year of Tempo.  $5\frac{1}{2}$  inches high.

617—TEA BOWL

Mishimi; light yellow and white; about 1750. Repaired. 5 x 3 inches.

618—TEA JAR

Owari; a rich green glaze, run down over gray. Signed "Toyosuke, of Nagoya." *Eighteenth century*. 5 x  $2\frac{1}{2}$  inches.

619—BOWL

Fine mottled glaze, blue predominating. Shallow, flaring sides. A rare Temmoku piece.  $5\frac{1}{2}$  inches diameter.

620—LARGE BOWL

Raku; black, with red splashes and erinkled edges. Signed "Raku." *Early eighteenth century*. 6 inches diameter.

621—BOWL

Seto; shallow; dull white glaze. 5 inches diameter.

622—TEAPOT

Old Banko; rich, deep ivory glaze; pattern decoration of flowers and vines in rich red and green. Fine piece. 5 inches high.

623—BOWL

Kinkozan; decoration, flowers and leaves in blue, green and brown relief glaze. Effective and richly colored piece. 5 inches diameter.

624—TEA BOWL

Asahi; fine, deep ivory glaze. No decoration. Beautiful specimen. 5 inches diameter.

625—BOTTLE

Satsuma; brown, with black and blue running glaze. A perfect and beautiful specimen of this style of Satsuma.  $5\frac{1}{2}$  inches high.

626—BOWL

Raku; deep red, with black splashes. Shallow. 5 inches diameter.

627—*TEA BOWL*

Design, bamboo and snow, in green and shades of brown. Top irregular, and sides incised in shape of bamboo leaves. Signed on bottom "Kenzan." Neatly repaired. 5 inches diameter.

628—*JAR*

Kioto; mottled gray glaze. 5 inches high.

629—*BOWL*

Shidoro; brown glaze. Flaring top. 5 inches wide.

630—*TEA BOWL*

Shidoro; brown glaze. Shallow.  $5\frac{1}{2}$  inches diameter.

631—*DECORATIVE PIECE (OKIMONO)*

Soma; white pottery. Chicken on tree root, peeking at cricket. 5 inches high.

632—*TEA BOWL*

Old Oribe; black and gray glaze. Decorations, latticework pattern and conventional plum blossoms. 5 inches diameter.

633—*COVERED DISH*

Fun-do shape; gray glaze, green and yellow ivy leaves. Signed on bottom "Shisui Shinshō," one of the names used by KENZAN. 5 inches long.

634—*BOWL*

Oribe; gray ground, green glaze, and conventional designs of lines and flowers in brown. 5 inches diameter.

635—*BOWL*

Kutani; rich blue black glaze. Fluted, flaring top. 5 inches diameter.

636—*TEA BOWL*

Light yellow glaze. Birds and plum blossoms in pink, green and brown. Shallow. Signed "Yozō." 1800. 6 inches diameter.

637—*WATER JAR*

Raku; rich mottled gray and red glaze. Square. Lacquer top. 6 inches high.

638—*BOWL*

Hagi; deep, rich gray glaze, with large splash of red. Neatly repaired. 6 inches diameter.

639—*BOTTLE*

Awaji Minato; fine green. The genuine Kishin, marked by the yellow bottom. A beautiful piece in color, shape and glaze. 6 inches high.

640—BOTTLE

Takatori; mottled brown glaze. Irregular shape. 6 inches high.

641—WATER JAR

Takatori; brown glaze, with white running down. 6 inches high.

642—WATER JAR

Sanuki; irregular cylindrical shape. White glaze, spotted with red. 6 inches high.

643—JAR

Seto; about 1700. Fine black glaze, with streaks of yellow brown. 6 inches high.

644—BOTTLE

Satsuma; roundish, with small neck. Fine mottled gray glaze. 6 inches high. *Date, early nineteenth century.*

645—WATER JAR

Old Seto; yellow, and yellow green glaze run down. Signed "Sci-kwasai." 6 inches high and 5 inches wide.

646—DECORATIVE PIECE (KENBIŌ)

Satsuma; a screen-shaped decoration, in the most elaborate Satsuma style, with a landscape on one side and a group of children before a goddess on the other. Very rich in effect. 6 inches high.

647—JAR

Shagarakī; rough paste, with splashes of gray and red glaze. 6 inches high.

648—SMALL VASE

Old Chinese; fine mirror black glaze. Very old. 6 inches high.

649—COVERED JAR

Blue and white; flowers and geometrical designs. 6 inches high.

650—WATER JAR

Satsuma; dull gray green glaze. Wide top. 6 $\frac{1}{2}$  inches high.

651—WATER BOTTLE

Takatori; brown glaze, with splash of ivory brown on neck and shoulder. Shaped in imitation of a section of bamboo. About 1750.

652—LARGE BOWL

Black glaze, with chrysanthemums and other flowers in colors, and wave motive in gold and silver on inside. An unusual and striking piece. Signed "Kenzan." 6 inches diameter.

653—*FIGURINE*

Satsuma; ivory glaze, decorated with fine design in colors and gold. Boy laughing and holding a dragon mask on his head. 6 inches high.

654—*PLATE*

Takatori; circular, with edges roughly turned over; mottled dark brown glaze. 6 inches diameter.

655—*PORCELAIN FALCON*

Falcon perched on a rock. White Imari porcelain. Full size and modelled very closely.

656—*PLATE*

Old Hagi; grayish glaze, hard crackle, crab and water-grass painted in blue.  $7\frac{1}{2}$  inches diameter.

657—*VASE*

Old Chinese porcelain; blue and white hawthorn pattern. 7 inches high. Defective.

658—*WATER JAR*

Deep brown; around the mouth splashes of brown, yellow and blue glaze; remainder unglazed. 7 inches high. Signed "Mokubei" (impressed).

659—*VASE*

Seto; irregular cylindrical shape, slightly flaring toward top; white glaze run down over copper brown. 7 inches high.

660—*VASE*

Imari-Hizen; white crackle, with design of flowers in blue.  $7\frac{1}{2}$  inches high.

661—*VASE*

Soma; cylindrical, with small neck. Dark brown glaze on shoulders, mottled light brown on sides. 8 inches high.

662—*CAGE*

Old Kutani; red, green and brown. Cage and stand probably used for singing crickets. Square. 8 inches high.

663—*LARGE JAR*

Iridescent glaze; decoration of leaves and flowers in gray and white, broad and faint. Signed "Kenzan." 8 inches high.

664—*LARGE BOWL*

Gray ground; decoration, lilies and leaves in yellow and green. Edge of bowl fluted. Signed "Kenzan." A good specimen. 8 inches diameter.

665—*LARGE, SQUARE BOWL*

White; decorations, flowers and scrolls and geometrical figures in black brown. Signed "Kenzan," large, on outside. 8 inches in diameter.

666—*VASE*

Kioto; white glaze, scroll design in black, and dots of blue glaze in relief filling in the scrolls. 7 inches high. Signed "Toshinsai."

667—*TEAPOT*

Oribe; deep ivory glaze, with rich red and green splashes. Faint floral designs in brown. 5 inches high.

668—*VASE*

Satsuma; tea-leaf colored glaze. No decoration, but very rich in effect. 7 inches high.

669—*VASE*

Imbe; mottled brown; high-shouldered, with small neck. 7 inches high.

670—*BOWL*

Rokubei Kioto; brown glaze; frog and leaf on edge. About 1840. 7 inches in diameter.

671—*TEAPOT*

Satsuma; one of the most interesting of the pieces in the collection. It is in the shape of a hen, the neck and head forming the spout. The wings and feathers are broadly treated, and the color is very rich and full—red, green, yellow and gold. 7 inches long.

672—*SAKI BOTTLE*

Banko; green glaze, mottled with small spots of gray. Tall and narrow. Date, 1800. 7½ inches high.

673—*BOTTLE*

Kioto Awata; gourd-shaped; light brown, with white glaze running down top section, and decorated with flowers in blue. A dainty and artistic piece. 7 inches high.

674—*WATER BUCKET*

Marked Ninsei, but probably an imitation made in Tokio. Brown glaze run down from top; bridge in dull gold and water in blue; ground, ivory. Handles missing. 7 in. high.

675—*INCENSE BURNER*

In shape of a stork, sitting. A very good specimen of Satsuma ware in this style. White glaze, colored wing feathers. 7 inches long.

676—*WATER JAR*

Kenzan; a unique "Imogata" shape, with cover. Glaze, a beautiful, glowing pinkish yellow, with floral sprigs in white and brown. Signed "Kenzan." *Eighteenth century*. 7 inches high.



677—*BOWL*

Deep ivory glaze. Landscape decoration in brown on inside. Conventional flowers on outside. Circular. Signed "Kenzan." 7 inches in diameter.

678—*JAR*

Takatori; brown glaze, with cream splashes at top. 8 inches high.

679—*BOTTLE*

Awata; rich, deep ivory glaze, vines and flowers in green and red.  $7\frac{1}{2}$  inches high.

680—*PLATE*

Old Shino; ivory glaze. Archaic design of vine tendrils in brown.  $8\frac{1}{2}$  inches in diameter.

681—*PLAQUE*

Old Kioto; deep ivory. Landscape in brown and a splash of brown glaze. Signed "Kenzan." 8 inches square.

682—*VASE*

Makutsu porcelain; spherical; white glaze with pink glow and dragon wound around. 8 inches high. Signed "Kozan Sei."

683—*JAR*

Seto, Ofuké; wide-mouthed; pale brown glaze, undecorated. 8 inches high.

684—*JAR*

Higo; mottled white glaze, undecorated. Very fine in form and a good specimen. 8 inches high.

685—*BOWL*

Seto; decorated in Kioto, after the Ninsei style. Outside, pale brown; inside, rich red background, stork in white, and waves, underneath, in green. Fan-shaped. Extremely decorative and interesting specimen, dating about 1750.  $8\frac{1}{2}$  inches in diameter.

686—*FIGURE*

Seto; seated bonze, with fan. Fine light brown and pale green glaze. 9 inches high.

687—*SAKÉ BOTTLE*

Oribe; deep ivory glaze, with green running down, and sketchy decorations in brown. 9 inches high.

688—*FLOWER HOLDER*

Takatori; in shape of an oyster plant standing upright on a leaf. Mottled brown glaze, and pale green for the leaves and stalks. Very characteristic piece. 10 inches high.

689—*VASE*

Takatori; brown, with white glaze on neck. 10 inches high.

690—*VASE*

Satsuma; landscape and figures elaborately wrought in gold and colors. Repaired.  $9\frac{1}{2}$  inches high.

691—*DECORATIVE PIECE*

Seto. Monkeys climbing over rocks. Yellow and brown glazes. 10 inches high. Signed "Itchinsai."

692—*VASE*

Old Hirado; cylindrical; pure white glaze, with geometrical figures in relief at top and bottom, and landscape in fine light blue around the middle. A beautiful specimen. 10 inches high.

693—*DISH, WITH FOOT*

Old Banko; gray glaze, with leaves roughly indicated in brown. 10 inches in diameter.

694—*DISH*

Old Seto; in the shape of a half gourd. Marbled glaze, brown, green, and deep gray. 10 inches long.

695—*PLATE*

Old ofuké; circular, with flattened sides; gray, with decorations in blue. Seal on bottom reading "Shuntai." 9 inches in diameter.

696—*HIBACHI*

Old oribe; light yellow, with deep green running glaze and miscellaneous decorations in brown. Signed "Shuntai." About 1800. 9 inches high, 11 inches in diameter.

697—*DISH*

Old kioto; in the form of two fan-shaped saucers. Fine ivory glaze, undecorated. One of the rare and most perfect specimens of its kind. 10 inches long.

698—*HIBACHI*

Old kioto; yellow glaze, with pattern decoration of vine, green leaves and white blossoms. Very striking. Signed by Kenzan. 9 inches high and 8 inches in diameter.

699—*VASE*

Sang-de-bœuf; very old, and remarkable in the perfection of its glaze and coloring. Chien-lung era. 10 inches high.

700—*BOTTLE*

Seto; mottled cream glaze; black neck. 10 inches high.

701—*VASE*

Satsuma; gourd-shaped; white, with purple splash. Very perfect color and shape. 9 inches high.

702—*DISH*

Raku; shape of section of gourd. Deep pink glaze. 9 inches long.

703—*WATER BOTTLE*

Awata; deep ivory ground, decoration of flowers in blue. 10 inches high.

704—*BOTTLE*

Tamba; smooth deep brown glaze. Swell top, with small neck. 9 inches high.

705—*DISH*

Oribe; in shape of a leaf; white, with green running glaze and lattice-work decoration. 10 inches long.

706—*VASE*

Awata; ivory glaze; decoration, pine tree, in broad style, with stork beneath. Delicate, and of extremely graceful form. Signed "Taizan." With name of a tea-house, "Kidō Senshutei," on side. 7 inches high.

707—*PLAQUE*

White, with flowers, leaves and vines in blue, green and red. 10 inches in diameter. Imperfect.

708—*LARGE DISH*

White glaze, with floral and conventional designs in pale blue, pale green and red. 12½ inches diameter.

709—*LARGE VASE*

Cochin Chinese; deep brown glaze, with green run over it. Scroll and flower decoration scratched in the paste. 11 inches high.

710—*VASE*

European, after the Kaga style; decorations in red and gold. 11 inches high.

711—*SHALLOW BOWL*

Old imari; white glaze, with decoration of fishes in blue and waves in red. 12 inches diameter.

712—*DECORATIVE FIGURE*

Large figure of Hotei; Raku pottery. Signed "Ninnami" (another name of Dohachi). Date, about 1750. Very fine. 12 inches high.

713—*VASE*

Takatori; brown, with thick brown glaze running down. Slim, with handles. 12 inches high.

714—*WATER JAR*

Old Seto; spherical, with spout 12 inches high; brown glaze, undecorated.

715—*JAR*

Old Corean, dating from about 1450; bluish gray glaze. An important specimen. 12 inches high.

716—*VASE*

Takatori; shades of brown, blue and deep ivory running down over an underglaze of gray. 11 inches high.

717—*VASE*

Seto; landscape modelled in low relief and picked out in green, brown and red. Background of ivory brown glaze. 12 inches high.

718—*PLAQUE*

Karatzu; gray glaze, with green iris leaf decoration. 12 inches diameter.

719—*WATER BOTTLE*

Old Takatori; made about 1700. High-shouldered, with small neck. Beautiful brown glaze. 12 inches high.

720—*WATER BOTTLE*

Satsuma; brown glaze, with blue and white glaze dripped over. Gourd-shaped. 11 inches high.

721—*BOTTLE*

Tamba; tall, square bottle, mottled gray glaze. 11 inches high.

722—*LARGE VASE*

Makudsu porcelain; very beautiful red background, cherry blossoms in white, outlined in relief, and branches in deep blue. An extremely decorative piece in the Kenzan style. 13 inches high. Signed on the bottom "Dai nippon Kozan Sei."

723—*VASE*

Kutani; elaborate all-over decoration of flowers and birds in colors, principally green, with a background of rich red. On one side landscape and figures. Repaired at top. 14½ inches high.

724—*LARGE VASE*

Kutani porcelain; decorated with birds and flowers. White, red and gold. 14 inches high. 1870. Signed "Shōundō."

725—*PLAQUE*

Oribe pottery; deep ivory, with large deep green splashes and bamboo leaves, roughly drawn, in brown. 14 x 8 inches.

726—*PLAQUE*

Satsuma. This is one of the richest pieces in the ceramic section of the collection. The subject of the decoration is a scene from the mythology of Japan, in which women and priests take part. The figures are worked out in detail, with low-relief gold and colors, against an elaborate landscape background. 15 inches in diameter.

727—*TALL VASE*

Satsuma, old Sunkoroku; monochrome decoration in brown flowers and fretwork in Chinese style. Fine old ivory glaze. Early monochromatic decoration; period about 1720; flaring top. This is one of the most interesting of the pottery pieces in the Burnett Collection. 16½ inches high.

728—*LARGE VASE*

Old iga; pale brown rough glaze, darkening toward bottom. 16 inches high.

729—*LARGE VASE*

Chinese; white, with brown shoulder decorated with flowers in relief; sides bluish, with dark blue bands of floral decoration at top and bottom, and Chinese characters in white circling the middle. 16 inches high. Has incised marks of "Ching-hwa" period at the base.

730—*LARGE VASE*

Old Chinese; rich mottled blue background, dragon in dark blue winding around the sides. Fine proportions and graceful shape. 17 inches high.

731—*DECORATIVE PIECE*

Kutani; in imitation of a Koto, showing the grain of the wood; decoration in gold and red and green. 17 inches long.

732—*TALL VASE*

Kutani porcelain; decorated with figures and landscape. White, rich red and gold. 18 inches high. 1870. Signed "Menpei Sei, Seisuido."

733—*POTTERY PLAQUE*

Decorated with head of Ofuku, and backed with red lacquer. A fine old piece, somewhat damaged. 18 inches in diameter. (KENZAN?)

734—*TALL VASE*

Oribe; green and subdued pink running glaze. 2½ feet high.



# FIRST EVENING'S SALE

MONDAY, JANUARY 7TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

## RARE JAPANESE PRINTS

NOTE.—The important series of actor prints by Shunsho and his school which follows is probably the richest and the finest in condition that has ever been offered for sale in America. Most of them are proof impressions, with the exquisite coloring of the first edition almost perfectly preserved.

735—*Shunyei*; woman with hood. Very graceful lines. 1779.

736—*Shunsho*; set of two. This is not only one of the finest of Shunsho's actor pieces, at his best period, but it almost uniquely brings together two actors taking male and female parts in the same scene. The original editions were issued mostly in sets of two, three, four, or more—each component sheet holding a separate figure. In the course of a hundred and forty years these have been cut up into single sheets, so that few groups can now be found by collectors. The present series is very rich in such groups.

Shunsho's work from 1773 to 1777 contains his most graceful figures. The composition of line is among the finest in Japanese art. In well-preserved first editions, such as this, the coloring is remarkably soft. 1777.

737—*Shunsho*; a most beautiful female figure, with a unique costume of wistaria leaves and flowers. Perfect impression, with the finest lines unbroken. The tone, as in most of this series, is wonderfully warm and mellow. 1776.

738—*Shunsho*; male figure leaning on sword. 1776.

739—*Shunyei*; pair. Man and woman, in yellow and green, with drapery between. 1784.

740—*Shunyei*; pair of female figures, in attitudes of dance. The motion of lines of drapery is wonderful and beautifully composed between the two figures in a way that cannot be studied in the ordinary single sheets. 1785.

- 741—*Shuunsho*; set of two. Remarkable for the dignity of the figures, and for the contrast of costumes in grays and olives. 1779.
- 742—*Shuunyei*; set of two. Remarkable pair, with background of room wall on which hangs a characteristic kakemono. The contrast of the male figure in black with the female in golden brown is enriched by the gray of the walls and the green of the kakemono mounting. 1781.
- 743—*Shuunyei*; set of four. This gives us the almost unique grouping of four leading actors in the same plate. The colors are wonderfully rich and varied. 1772.
- 744—*Shuunsho*; richly colored male figure. 1778.
- 745—*Shuunsho*; young samurai watching snow-covered plum tree. 1778.
- 746—*Shuunsho*; figure attacked by gigantic insect. 1780.
- 747—*Shuunsho*; figure with bared sword. 1780.
- 748—*Shuunyei*; set of two. Dramatic composition. Man and woman with staff between. 1781.
- 749—*Shuunko*; splendid tall female figure in black, apple green and old rose. 1781.
- 750—*Shuunsho*; actor with crossed arms. 1780.
- 751—*Shuunsho*; set of two. Tall, dignified figures in contrasting costumes. The effect is enriched by the graceful fern pattern on the wall behind. 1781.
- 752—*Shuunsho*; single figure, with mirror. 1776.
- 753—*Shuunsho*; beautiful female figure of type of the Seiro Bijin Awase. 1776.
- 754—*Shuunsho*; figure in rain-coat. 1780.
- 755—*Shuunsho*; figure under bamboo. 1780.
- 756—*Shuunsho*; set of two. Man with a rice bale. 1780.
- 757—*Shuunsho*; actor with drawn sword. The warm ochre red is noticeable. 1779.
- 758—*Shuunsho*; man with sword. 1779.
- 759—*Shuunsho*; set of two. Male actors, in tones of yellow. 1779.

760—*Shunsho*; figure, with umbrella, in snow. 1779.

761—*Shunsho*; tall actor with umbrella. 1779.

762—*Shunsho*; actor with clenched fist. 1777.

763—*Shunsho*; young nobleman. 1777.

764—*Shunyei*; tall actor in reds. 1783.

765—*Shunsho*; figure in black and rose. The bamboo pattern on the wall behind lends special beauty. 1783.

766—*Shunsho*; set of two. Male figures. 1776.

767—*Shunsho*; tall female in gray and brown. 1782.

768—*Shunsho*; male figure in green, carrying tobacco tray. 1782.

769—*Shunsho*; set of two. The male figure, in costume of black, deep reds and soft olives, is one of the most beautiful in all Shunsho's work. 1781.

770—*Shunyei*; set of two. Figures in green against striking background of gold and black. 1779.

771—*Shunsho*; set of two. Male actors in violent altercation. 1780.

772-3—*Shunyei*; set of two. These figures are so beautiful and so unusual in tone, and the painted wall at the back, with waves and a rising sun, is so fine, that we must call this about the best of Shunyei's work. 1779.

774—*Shunsho*; set of two. Composition united by long diagonal line of sash. 1778.

775—*Shunsho*; woman with sword. Exquisite coloring—pinks, yellows and grays.

776—*Shunsho*; actor with box on his back.

777—*Shunsho*; actor with gun in his hand. 1780.

778—*Shunyei*; set of four. Figures in green and rose, with plum blossoms at the back. 1780.

779—*Shunyei*; set of four. Rare and striking group of figures in contrasted colors of black, malachite green and old rose. Green and gold clouds above bar out the warm masses of wild-cherry blossoms. 1784.

- 780—*Shunyei*; figure wielding plum branch. The chocolate red of the fence gives a new note to the color. 1783.
- 781—*Shunyei*; female figure, dancing, with jewel. Lines of motion and black and gray outer garment unusual. 1783.
- 782—*Shunyei*; set of two. Pink cherry blossoms above. 1783.
- 783—*Shunyei*; set of two. Remarkable figures in soft red browns, carrying baskets on their heads. The green flowers in the background add tone. 1785.
- 784—*Shunsho*; set of two. Remarkable composition, with large maple tree in centre. 1780.
- 785—*Shunyei*; set of two. Dramatic composition. The old-rose design of ducks and waves upon the ladies' obi is very beautiful. 1780.
- 786—*Shunsho*; very tall figure in fine black, with landscape background. 1784.
- 787—*Shunsho*; beautiful tall female figure, carrying chrysanthemum. This finely represents Shunsho's late actor style. 1784.
- 788—*Shunsho*; female figure in black dress and straw rain-coat at garden gate. 1778.
- 789—*Shunko*; female figure with bucket of shells. Beautiful tone. 1782.
- 790—*Shunko*; tall female, with rice fields in background. 1784.
- 791—*Shunko*; graceful bending female figure. 1779.
- 792—*Shunsho*; female figure with sword. In strength and beauty of tone this is a superb impression. 1779.
- 793—*Shunsho*; actor with bow. 1777.
- 794—*Shunsho*; 1780.
- 795—*Shunko*; actor holding rice bale over his head. 1779.
- 796—*Shunsho*; actor hiding in rice sheaves. 1781.
- 797—*Shunsho*; actor with large hat and lacquer box. Graceful sweep of skirt.
- 798—*Shunsho*; actor with black coat. Strong composition.
- 799—*Toyohiro*; three women. Effective black diaper background.

800—*Harunobu*; two girls playing battledore. Fine, clean impression. Good colors. 1769.

801—*Utamaro*; two women, one with picnic box.

802—*Hokusai*; men crossing a bridge. Old rose and blue. 1830.

803—*Hiroshige*; stork amid waves; moon above. Good copy. 1820.

804—*Yeizau*; two girls—one sitting, one standing. Fine draperies. 1809.

805—*Harunobu*; kakemonoye. Girl by river. Delicate impression. 1770.

806—*Hokusai*; bold and sweeping drawing of poet. Unique and interesting.

807—*Yoshiyuki*; pupil of Kuniyoshi. Figure, with umbrella, in snow-covered landscape. 1760.

808—*Hiroshige*; one of Yeddo set. Bikumi bridge in snow.

809—*Hiroshige*. View of Neguro, Yeddo, in snow.

810—*Hiroshige*; first Tokaido set. Narumi. 1830.

811—*Utamaro*. Rare and fine study of sparrows on a bamboo branch.

812—*Tsukimaro*; pupil of Utamaro. Heron on snow-covered willow tree. 1806.

813—*Shunsen*. Fine figure of woman with elaborately decorated dress. 1802.

814—*Yeiri*; picnic scene. Lady and child, with attendant carrying wardrobe. Olive green and black.

815—*Utamaro*; woman watching a bowl of fish. Light tints of rose and green. Fine.

816—*Utamaro*; large head of woman, writing.

817—*Yoshitoro*; pupil of Kuniyoshi. Woman, with boat masts in background. Fine color. 1830.

818—*Sukenobu*; group of female figures in garden. Black and white. 1730.

819—*Sukenobu*; lady at toilet. Black and white. 1730.

820—*Yeishi*; two girls seated by a miniature garden. 1798.

821—*Yeiri*; pupil of Yeishi. Women grouped around a wagon. Green and light brown. 1798.



- 822—*Yeisho*; kakemonoye. Samurai and lady in balcony. 1797.
- 823—*Yeisho*; kakemonoye. Ladies on the bank of a stream. 1798.
- 824—*Hiroshige*; late Tokaido set. Miya. 1850.
- 825—*Yeizan*; woman with two children, one on her back. 1800.
- 826—*Hiroshige*; Tokaido set. Okitsu. 1850.
- 827—*Hiroshige*. Portfolio of famous scenes of Yeddo. 1850.
- 828—*Hiroshige*; one of late Tokaido series. Oiso. 1850.
- 829—*Hiroshige*; man making a shadow picture—owl.
- 830—*Hiroshige*; man making a shadow picture—mushroom.
- 831—*Hiroshige*; man making a shadow picture—boat.
- 832—*Utamaro*; fête scene. Two women and man in boat; bridge above. Good impression. 1806.
- 833—*Utamaro*; silk-culture set. This series of designs by Utamaro has become very celebrated as the most complete representation of the details of silk culture in Japan. The first edition became so rare that the series was re-cut and printed several times. The earliest reprints have now become rare and valuable. It was originally made about 1802. These are probably of the second edition.
- 834—*Shuncho*; figures, with landscape background. Good impression. 1787.
- 835—*Koriusai*; girls on a veranda. Olive tints.
- 836—*Kiyonaga*; woman, asleep, and two companions teasing her.
- 837—*Toyokuni*; three women at a New Year's reception. 1804.
- 838—*Album of actor prints by Toyokuni and his pupils*. Two volumes. 36 prints. From 1815 to 1825.
- 839—*Hokusai*; one of Fuji set. In blue. Tree and cottage in background. 1835.
- 840—*Hiroshige*; Tokaido. Totsuka. 1850.
- 841—*Kiyonaga*; very fine composition of four girls. Was a sharp early impression, though now much defaced. His finest period. 1785.
- 842—*Kiyonaga*; New Year's festivities. 1784.

843—*Yeisho*; pupil of *Yeishi*. Two women, one seated. 1798.

844—*Shunyei*; kakemonoye. Two girls in a garden. Fine rose and green.  
Rare composition by this artist. 1784.

845—*Kiyonaga*; group of actors with musicians. 1786.

846—*Koriusai*; female figure at desk. Lovely composition. 1773.

847—*Harunobu*; girl at toilet. Notably graceful. 1768.

848—*Harunobu*; fine composition of slender girl, with architecture and  
painted screen. Early impression, though slightly defaced. 1768.

849—*Koriusai*; kakemonoye. Girl in garden, reading. 1776.

850—*Koriusai*; kakemonoye. Young nobleman with hawk. 1771.

851—*Kiyonaga*; kakemonoye. Girls on balcony. The seated figure seen from  
the back is striking. 1783.

852—*Kiyonaga*; kakemonoye. Remarkable composition of five figures. 1786.

853—*Kiyonaga*; kakemonoye. Girl, looking at plum trees, in snow. 1784.

854—*Toyokuni*; large heads of actors. 1804.

855—*Toyokuni*; standing figure of actor. 1798.

856—*Hiroshige*; one of small Tokaido set. 1845.

857—*Hiroshige*; one of small Tokaido set. 1845.

858—*Yeishi*; three women. Lake in background. 1788.

859—*Shunman*; picnic. Ladies playing with floating saké cups.

860—*Harunobu*; girl hanging up kakemono. 1766.

861—*Kiyonaga*; group, in low tones. Man in black, two women and a child.

862—*Hokusai* (?) design; very early. Boys playing. Style of *Kiyonaga*,  
about 1788. The signature in corner is *Hokusai*'s, used about 1825,  
so that it has undoubtedly been put on later.

863—*Toyokuni*; ink outline. Man and woman, with bamboo background.  
1794.

864—*Yeishi*; set of two. Group of girls in boat. 1796.

- 865—*Utamaro*; set of two. Dramatic group of figures. 1802.
- 866—*Kiyonaga*; figures in winter costumes, viewing a garden, in snow. Very fine composition. Also a fine print of a woman on back of sheet. 1782.
- 867—*Kiyonaga*; three girls reading book. Rose and olive coloring. 1790.
- 868—*Hokusai*; group at an inn. From Tokaido series. 1804.
- 869—*Hokusai*; shop. From Tokaido series. 1904.
- 870—*Hokusai*; torii and misty landscape. Tokaido series.
- 871—*Hokusai*; village street. Tokaido series.
- 872—*Kiyomitsu*; kakemonoye, in three tones. About 1763. This is a fine specimen of printing just before Harunobu made the innovation of soft backgrounds. The three tones are so cleverly composed as to give the impression of a dozen.
- 873—*Koriusai*; pupil of Harunobu. The Rainbow; very early specimen of this artist. 1768.
- 874—*Harunobu*; lady reading a letter. Fine, rich colors. Good condition.
- 875—*Kiyonaga*; large actor piece, with group of four dancers in foreground and orchestra behind. Color finely preserved. About 1786.
- 876—*Kiyonaga*; boys playing. Spirited composition and in fine condition. 1788.
- 877—*Shuuman*; figures at a picnic. Delicate colorings. 1787.
- 878—*Kiyonaga*; very beautiful group of two court ladies on a balcony. The lines of the stiff court costume are magnificently composed. This is one of Kiyonaga's finest groups, at his culminating period. 1785.
- 879—*Koriusai*; pupil of Harunobu. Kakemonoye; girl identifying face in mirror. Color very beautiful. 1773.
- 880—*Masanobu*; pupil of Harunobu. Kakemonoye; girl in grays looking at chrysanthemum. 1770.
- 881—*Harunobu*; kakemonoye; two girls. Green and rose and lavender. 1769.
- 882—*Kiyonaga*; one of the most beautiful line designs by this great master. Earliest sharp impression, though faded in color. Extremely rare design. 1783.
- 883—*Shunsho*; actor print.

884—*Otamaro*; woman playing koto. framed in circle.

885—*Toyohiro*; low, glowing tones. Girls attendant on a Daimio, in a procession. 1804.

886—*Shuncho*; pupil of Kiyonaga. Figures on bridge at Yeddo. Soft tones. 1790.

887—*Shuncho*; pupil of Kiyonaga. Girls embarking in river boat. 1787.

888—*Yeishi*; lady writing a poem. Fine, clear impression.

889—*Harunobu*; women making their toilet. Pale rose and blue. 1750.

## PAINTINGS AND KAKEMONOS

### 890—VOTIVE TABLET

Painting of Fudo in red and white on gold. Tryptich, 15 x 8 inches.

### 891—PAINTING

On paper. Girl playing samisen. 9 inches wide. Attributed to MASANOBU.

### 892—COLOR-PRINT BLOCKS

Engraved wood blocks from which prints are taken. (3.)

### 893—SCREEN

Twofold. Decorated on one side with a painting of pines and cherry blossoms. Very characteristic and interesting. Signed "Kenzan."  $3\frac{1}{2}$  x  $4\frac{1}{2}$  feet.

### 894—PAINTING

Portrait of a priest, surrounded with a score of small pictures representing scenes from his life. By DOGEN.  $2\frac{1}{2}$  feet high.

### 895—PAINTING ON WOOD

Two wrestlers, one on his back outside the ring, and an umpire. Spirited drawing in red, blue and white. Signed by Hokusai. Black lacquer frame.  $2$  x  $1\frac{1}{2}$  feet.

### 896—KAKEMONO

On silk. Cranes in a pine grove on the seashore. By CHIN NAN PING. Date, King Lung period, about 1736. A fine specimen of this school.  $3\frac{1}{2}$  feet wide.

### 897—KAKEMONO

On silk. A landscape with mountains and a stream in foreground crossed by a bridge and overhung by willows. Family crossing the bridge. OZAWA NANKOKU—artist still living.  $3\frac{1}{2}$  feet wide.

### 898—PAINTING ON SILK

Two men with umbrellas in a snow-storm. Signed by Hokuga. 13 inches wide.

899—PAINTING

On paper. Young woman in red and white. Signed "Moronobu, at the age of sixty-six." *Eighteenth century*. 11 inches wide.

900—LARGE PAINTING

Head of Daruma. Painting on paper in India ink, broadly executed. Red lacquer frame. Signed by KORIN. About 2 x 4 feet.

901—PAINTING

On silk in India ink. Figures of Kanzan and Zittoku, the famous hermits. Signed with seal. 3 feet wide.

902—KAKEMONO

Painting on silk. Fishes swimming up stream. By SETTEI. 2½ feet wide.

903—KAKEMONO

Painting on silk. A school of carp swimming in water. By OZU. *Early nineteenth century*. A very fine specimen of the work of this character. 2½ inches wide.

904—MAKEMONO

Chinese landscape on paper. In color. *Seventeenth century*. 10 inches wide.

905—MAKEMONO

Colored drawings of the most noted swords in Japanese history, about 25 in all, with the notes given in Japanese translated into English, with additional comment. Invaluable for any one interested in the collection of Japanese swords. From the Waggaman Collection. 11 inches wide and about 10 yards long.

906—KAKEMONO

Painting of Daikoku at tea ceremony. Signed "Hokusai." 11 inches wide.

907—KAKEMONO

Painting of a beggar with a child on his back; very freely and vigorously handled. Signed "Tai To"—the name used by Hokusai about 1820. 16 inches wide.

908—KAKEMONO

Painting on silk. A samurai being carried up into the sky by a falcon, and his attendants holding on to his leg. 18 inches wide.

909—KAKEMONO

Painting on silk. Woman fixing her hair. In very perfect condition. Fine coloring. By YEISHI. 1790.

910—KAKEMONO

Painting on paper. Buddha surrounded by attendants, and Fudo below. Rich in coloring and finely painted. 15 inches wide.



911—*KAKEMONO*

Portrait of a belle. Masanobu. *Early eighteenth century*. Rich coloring. 16 inches wide.

912—*KAKEMONO*

Painting on silk. Daikoku sitting on rice bales. Signed "Wunkei." *Early nineteenth century*.

913—*KAKEMONO*

Painting on paper. Man masquerading as a fox, and inspecting a mouse-trap. In fine condition. Signed "Old Man of 88 years." otherwise, Hokusai. 13 inches wide.

914—*KAKEMONO*

Painting on paper. Fudo and attendants. With original mounting paper and brocade. *Seventeenth century*. 15 inches wide.

915—*KAKEMONO*

Painting on silk. Three cranes flying above breaking waves. Signed "Shuki." Fine condition. 18 inches wide.

916—*PAIR OF KAKEMONOS*

Paintings on paper. Bamboo and pine tree. Signed "Hironobe."

917—*KAKEMONO*

Painting on silk. Mokuren tree, in blossom, with kingfisher, and ducks on the bank of a stream. Signed "Okio." 24 inches wide.

918—*MAKEMONO*

Actor portraits and miscellaneous subjects. KUNEITCHKA. 14 inches wide.

919—*MAKEMONO*

Actor prints. Kunisada Kuniyashi.

920—*PAINTING ON PAPER*

Sho-jo around a jar of saké. YOSHINOBU. 23 inches wide.

921—*KAKEMONO*

Painting on paper. Herons, reeds and kingfisher. Fine. By NAGAKUNI. *Early eighteenth century*. 16 inches wide.

922—*MAKEMONO*

Portraits of actors. By TOYOKUNI. *Nineteenth century*.

923—*KAKEMONO*

Painting on silk. Fuji and cloud. By ISEN. *Eighteenth century*. 14 inches wide.

924—*KAKEMONO*

Painting on silk. Fujiyama and houses in winter. HOYETSU. *Eighteenth century*.

925—*KAKEMONO*

Painting on silk. Sparrow on snow-covered bamboo branch. Signed painter SOSEN.

926—*KAKEMONO*

Painting on silk. Dragon and tiger. By GANTAI. 18 inches wide.

927—*KAKEMONO*

Painting on silk. Juro-jin and deer. 24 inches wide.

928—*KAKEMONO*

Painting on paper. Group of three monkeys by the famous monkey painter. SOSEN.

929—*KAKEMONO*

Painting on paper; bird on a branch. By MORIMICHU. 15 inches wide.

930—*KAKEMONO*

Painting on paper. Young woman. Fine color; good state. 14 inches wide.

931—*KAKEMONO*

Painting on paper. Large figure of a hermit with a frog at his feet. Kano school. *Early eighteenth century*. 28 inches wide.

932—*KAKEMONO*

Painting on paper. Falcon and pine tree. By RIU RI KIO. Poems by Minagawa. 17 inches wide.

933—*KAKEMONO*

Calligraph by KO SHIN. Quotation on simplicity of character and uprightness from a Chinese classic. 16 inches wide.

934—*KAKEMONO*

Painting on silk. A wild boar. By BUN SHIN. *End of eighteenth century*. School of Kishi.

935—*KAKEMONO*

Painting on silk. Priest resting. By SOZAN. 25 inches wide.

936—*KAKEMONO*

Painting on paper. Flower. By KORIN. 18 inches wide.

937—*KAKEMONO*

Painting on silk. Rising sun and plum blossoms. By YOSSEN HOZEN. *Late eighteenth century*. 23 inches wide.

938—*KAKEMONO*

Painting on silk. Sparrows and grass. By BUN-ICHI. Very delicately done.

939—*KAKEMONO*

Painting on paper. Two cranes. By HOYETSU. *Eighteenth century*. 18 inches wide.

940—*KAKEMONO*

Painting on silk. Chrysanthemum in garden.

941—*KAKEMONO*

Calligraph on decorated paper. Poetic comment on breezes and trees. Writing in Japanese style. 15 inches wide.

942—*KAKEMONO*

Painting on silk. Two herons under a willow tree. By CHI-KU-GO. *Eighteenth century*. 20 inches wide.

943—*PAIR OF KAKEMONO*

Paintings on silk. Mushroom hunting. By ZESHIN. Female figures in a field, with landscape veiled by morning mist. In good condition and fine in coloring. 17 inches wide.

944—*KAKEMONO*

Painting on silk. Branch and flowers. By DEN-YEI. *Eighteenth century*.

945—*KAKEMONO*

Painting on paper. High priest. Buddhist school. *About middle of eighteenth century*.



## SECOND EVENING'S SALE

TUESDAY, JANUARY 8TH, 1907

AT THE AMERICAN ART GALLERIES

BEGINNING AT 8 O'CLOCK

### ART BOOKS, ILLUSTRATED JAPANESE BOOKS AND BOOKS DEALING WITH JAPAN AND JAPANESE LIFE

- 946—*Alcock, Sir Rutherford, K.C.B.* The Capital of the Tycoon; a narrative of three years' residence in Japan. With maps and numerous illustrations. Sir Rutherford Alcock was Her Majesty's Envoy to Japan. In two volumes, cloth, 8vo. Harper & Brothers, New York. 1868.
- 948—*Anderson, William.* The Pictorial Arts of Japan. In four portfolio volumes, with 160 plates in photogravure, gold and colors. There are also hundreds of reproductions in line in the text, of drawings, paintings, prints, etc. Cloth, covered portfolios, large folio size. Sampson Low, Marston, Searle & Rivington, London. 1886.
- 949—*Arnold, Sir Edwin.* Japonica. With illustrations by Robert Blum. Chas. Scribner's Sons. 4to, cloth. New York. 1891. Sheets of the three articles as they appeared in Scribner's Magazine, laid in.
- 950—*Art Magazine.* Two numbers of The Kokka, containing reproductions in color and collotype.
- 951—*Asiatic Society of Japan.* Transactions, Vols. II. and III. Reprint of the original edition of 1874, republished in 1882 by Lane, Crawford & Co., Yokohama.
- 952—*Aston, W. G.* A History of Japanese Literature, by W. G. Aston. C. M. G. D. Lit., late Japanese secretary to H. M. Legation, Tokio. A survey of the twelve centuries of Japanese literature, with copious translations. 408 pp. Appleton, New York. 1899.
- 954—*Bacon, Alice Mabel.* Japanese Girls and Women. Illustrated holiday edition, with xylograph plates. Houghton, Mifflin & Co. 1902.



- 955—*Barter, Katharine Schuyler*. In *Beautiful Japan; a Story of Bamboo Sands*. Cloth, 8vo, with a large number of half-tones from photographs. The Hobart Co., New York. 1904.
- 956—*Berkeley, Commander Hastings, R.N.* *Japanese Letters: Eastern Impressions of Western Men and Manners, as contained in the Correspondence of Tokiwara and Yashiri*. Cloth, small 8vo, 255 pp. London, John Murray. 1891.
- 957—*Bing, S.* Odd numbers of *Artistic Japan*: 1, 3, 5, 6, 11, 12, 25, 26, 31, 34, 35, 36.
- 958—*Bird, Isabella L.* *Unbeaten Tracks in Japan*. An account of travels in the interior, including visits to the aborigines of Yezo and the shrines of Nikko and Ise. 2 vols., boards, 8vo. Maps and illustrations. Second edition, London, John Murray. 1880.
- 959—*Black, J. R.* *Young Japan, Yokohama and Yeddo*. A narrative of the settlement and the city from the signing of the treaties in 1858 to the close of the year 1879. J. R. Black was the editor of the *Japan Herald* and founder and proprietor of the *Nisshin Shinjishi*, the first real newspaper published in the native language of Japan. 2 vols., cloth, 8vo. Trubner & Co., London.
- 960—*Book of Bird Paintings*. Thirty-two fine studies of birds and landscapes, painted in rich colors on silk. An extremely fine example of the work of the artists of the Kyoto school.
- 961—*Book of Colored Prints of Birds*. In two volumes, fifty prints in all. By BAIREI.
- 962—*Book of Color Prints*. Containing fourteen reproductions of the best color sketches by Korin. 18 x 12 inches.
- 963—*Book of Drawings*. Book containing thirty-two pages, with about twelve drawings in India ink and color, by various artists, on each.
- 964—*Book of Drawings*. A scrap-book of small sketches and studies in India ink and in color, evidently by various artists. Thirty-two pages, with about twelve drawings on each.
- 965—*Book of Fans*. Reproductions of thirteen fan designs by Korin, in colors.
- 966—*Book of Sketches*. *Kocho Seikoku Meika Gwago*. By MORI KINSEKI. Miscellaneous drawings in India ink of landscapes and animals.

- 967—*Book of Sketches*. Miscellaneous studies in India ink of bamboo, foliage and landscape, done in broad impressionistic style. About 50. Artist: GAUCHO.
- 968—*Book of Small Paintings*. From the collection of the De Goncourts. 92 color drawings of all kinds of subjects. Title: Mioji gwako kwai.
- 969—*Book of Stencils*. Containing about 48 pieces, single, double and triple color stencils, cut on paper.
- 970—*Bowes, James Lord*. Notes on Shippo; a sequel to Japanese Enamels. Japanese-paper cover. Printed for private circulation. 1895. Presentation copy.
- 971—*Bowes, James Lord*. A Vindication of the Decorated Pottery of Japan. Quarto, boards. Printed for private circulation. 1891.
- 972—*Bowes, James L.* JAPANESE ENAMELS. With illustrations from the examples in the Bowes Collection. One of a limited edition of 200 copies. Many magnificent plates, some in full color. Large quarto, cloth. Bernard Quaritch, London. 1886.
- 973—*Bowes, James Lord*. Japanese Marks and Seals, Pottery, Illuminated MSS. and Printed Books, Lacquers, Enamels, Metal, Wood, Ivory, etc. An invaluable reference book and aid to identification of schools and authors. The classic authority in English on markings of all Japanese art objects. Contains 1,300 marks and seals. Gives also a chart of the characters denoting the year periods.
- 974—*Bowes, J. L., & Andsley, G. H.* Ceramic Art of Japan. A sumptuous and extremely valuable reference book on Japanese porcelains, potteries, etc. Many fine plates in full color, descriptive matter, etc., list of marks and monograms. Cloth, 304 pp. Henry Sotheran & Co., London. 1881.
- 975—*Brinkley, Capt. F., Editor*. Japan. Described and illustrated by the Japanese. Written by eminent Japanese authorities and scholars. In fifteen sections, containing nearly a hundred colored photographs, and hundreds of half-tone engravings. A very full and complete exposition of the Japanese people, their art and their history. Large folio, bound in Japanese style.
- 976—*Brownell, Clarence Ludlow*. Tales from Tokio. Cloth, 8vo. Quail & Warner, New York. 1900.
- 977—*Brownell, C. L.* The Heart of Japan: *Kenjiro Tokutomi*, Nami Ko. A Japanese realistic novel, translated. 2 pieces.
- 978—*Catalog*. Collection des Goncourt. Sumptuously illustrated with photo-gravures and half-tones. Large quarto, Japanese-paper cover.

- 979—*Catalog*. The Collection Hayashi. Sumptuously illustrated with photo-gravures and half-tones. Three volumes; large quarto; paper covers.
- 980—*Catalogs*. Gardes de Sabre Japonaise au Musée du Louvre. Profusely illustrated pamphlet.
- 981—*Catalogs*. Miscellaneous illustrated catalogs of sales of Japanese objects. 13 pieces.
- 982—*Catalogs*. Miscellaneous well-illustrated catalogs of collections of Japanese objects. 8 pieces.
- 983—*Chamberlain, Basil Hall*. Things Japanese, being Notes on Various Subjects connected with Japan, for the Use of Travellers and Others. Third edition, revised. A very good copy of this well-known and important book. John Murray, London. 1898.
- 984—*Cobbold, Geo. A.* Religion in Japan: Shintoism, Buddhism. Christianity. Small 8vo, cloth. Illustrated. Printed by The Society for Promoting Christian Knowledge. 1894.
- 985—*Conder, J.* The Flowers of Japan, and the Art of Floral Arrangement, by Josia Conder, Professor of Architecture, and Architect to the Japanese Government. With many full-color xylograph illustrations by Japanese artists, and many line illustrations in the text. A rare and beautiful volume. Folio. Sampson Low, Marston & Co., London. 1892.
- 986—*Cram, Ralph Adams*. Impressions of Japanese Architecture and the Allied Arts. With many diagrams and illustrations. Large 8vo. The Baker & Taylor Co., New York. 1905.
- 987—*Defoe*. Robinson Crusoe, translated into Japanese. Paper.
- 988—*De Goncourt, Edmond*. Outamaro, Le Peintre des Maisons vertes. Paper back, 270 pp. Paris. Bibliotheque Charpentier. 1904.
- 989—*De Goncourt, Edmond*. Hokusai. Avec Portrait. Paper. Bibliotheque Charpentier. Paris. 1896.
- 990—*Dickins, F. V.* JAPANESE LYRICAL ODES (Hyah hin Is 5shiu). Stanzas by a century of poets, translated by F. V. Dickins, with explanatory notes. The text is given in original Japanese characters, and also as pronounced, in our Roman characters. There is a complete index, and tables enabling the reader to recognize the Japanese characters. Smith, Elder & Co., London. 1866. A rare and unusually interesting volume.
- 991—*Dickins, Frederick V., Translator*. Chiushingura; or, The Loyal League. A Japanese romance. With notes, an appendix containing a metrical version of the Ballad of Takasago, and a specimen of the original text in the Japanese character. Many prints, in color, drawn on wood and printed on Japanese paper. Long 8vo, cloth. Allan & Co., London. 1880.

- 992—*Dickson, Walter*. Japan. A history and explanation. Cloth, 8vo. Illustrated, N. Y., P. F. Collier. 1898.
- 993—*Dickson, W. G.* Gleanings from Japan. Cloth, 8vo. Blackwoods, Edinburgh. 1889.
- 994—*Dixon, William Gray*. The Land of the Morning. An account of Japan and its people, based on a four years' residence in that country, including travels to the remotest parts of the interior. Illustrated. Cloth, 8vo, 700 pp. Edinburgh, James Gemmell. 1882.
- 995—*Documents Decoratifs Japonais*. Illustrated pamphlets issued by the Librarie de l'Art of Paris. Containing decorative motives drawn from animals, flowers, fish, etc. 8 pieces.
- 996—*Edwards, Osman*. Japanese Plays and Playfellows. Personal impressions of Japan and Japanese theatres, customs, etc. 16 illustrations in colors by Japanese artists. Cloth, 8vo. John Lane. 1901.
- 997—*Faulds, Henry*. Nine Years in Nippon. Sketches of Japanese Life and Manners. Cloth, 8vo. Illustrated. London. 1885.
- 998—*Fenollosa, Ernest Francisco*. The Masters of Ukiyo. A complete historical description of Japanese paintings and color prints of the genre school. An extended critical catalog to the prints shown in the exhibition at the Fine Arts Building in New York, in January, 1896, by W. H. Ketcham. Large 8vo, boards.
- 999—*Finck, Henry T.* Lotos Time in Japan. Illustrated. Cloth, 8vo. London, Lawrence and Bullen. 1896.
- 1000—*Fraser, Mrs. Hugh*. The Customs of the Country. Tales of New Japan. Cloth, 8vo. Macmillan, New York. 1899.
- 1001—*Freeman, Mitford, A.B.* The Bamboo Garden. A descriptive list of hardy bamboos. 212 pp., cloth. Illustrated. Macmillan, London. 1896.
- 1002—*Gillot Collection Catalog*. Profusely illustrated with photogravure and half-tone plates of prints and book illustrations.
- 1003—*Glyptic Art and Architecture of Japan*. A brief description of temples and shrines, with biographies of eminent artists and sculptors. Small pamphlet. Yamanaka & Co., N. Y. 1902.
- 1004—*Gonse, Louis*. L'Art Japonais. One of the most important and complete books on all phases of Japanese art. Two volumes, imperial quarto. Printed on Japanese vellum. Profusely illustrated. Many photogravures and etchings printed in duplicate on hand-made paper and vellum; many plates in color; hundreds of cuts in the text. Paris, A. Quantin. 1883.



- 1005—*Greedy, Edward*. The Bear Worshippers of Yezo (the Ainos); or, The Adventures of the Jewett Family and their Friend Oto Nambo. 180 illustrations. Picture boards. Lee & Shepard, Boston. 1884.
- 1006—*Greedy, Edward*. Brief History of Japanese Bronze. With illustrations. Pamphlet bound in Japanese paper. New York. 1888.
- 1007—*Greedy, Edward*. A Captive of Love. Japanese romance. *E. H. House*, Yone Santo. 2 pieces.
- 1008—*Griffis, William Elliot*. The Mikado's Empire. A history of Japan, and personal experiences, observations, and studies in Japan. Cloth, 4to, 625 pp. Harper Bros., New York. 1876. Signature Lieut. Wm. H. Parker of U. S. Navy.
- 1009—*Griffis, W. E.* Townsend Harris, the First American Envoy in Japan. Cloth. London. 1895.
- 1010—*Griffis, William Elliot, D.D.* The Religions of Japan, from the Dawn of History to the Era of Meiji. The author was connected with the Imperial University of Tokio, and later lecturer on the Morse foundation in the Union Theological Seminary in New York. Cloth, 8vo. Charles Scribners, New York. 1895.
- 1011—*Hancock, H. Irving*. Japanese Physical Training. The system of exercise, diet, and general mode of living that has made the Mikado's people the healthiest, strongest and happiest men and women in the world. With many photographic illustrations. Cloth, 8vo. G. P. Putnam's Sons, New York. 1903.
- 1012—*Hansei Zasshi, The*. A monthly magazine published with the purpose of presenting the true facts about Japan and the Japanese to the world at large. Printed at Tokio. Contains many portraits, interesting scenes and color prints in addition to text. Vol. XII., 12 numbers.
- 1013—*Hartmann, Sadakichi*. Japanese Art. Cloth, 8vo. L. C. Page, Boston. 1904.
- 1014—*Hayashi, Tadama*. Twelve bronze falcons, which were exhibited at the World's Columbian Exhibition. Portfolio containing collotypes.
- 1015—*Hearn, Lafcadio*. Chita. A memory of Last Island. Cloth, 8vo. Harpers, New York. 1899.
- 1016—*Hearn, Lafcadio*. Glimpses of Unfamiliar Japan. Twenty-seven sketches, containing Hearn's first impressions of Japan, and published in the Atlantic Monthly and elsewhere. 2 vols., 700 pp., cloth, 8vo. Houghton, Mifflin & Co., Boston and New York. 1894.
- 1017—*Hearn, Lafcadio*. In Ghostly Japan. Cloth, 8vo. Illustrated. Little, Brown & Co., Boston. 1889. First edition.



- 1018—*Hearn, Lafcadio*. Japan, an Interpretation. Hearn's last and most important book on Japan and Japanese character and customs. 524 pp., cloth, 8vo. Macmillan. 1904.
- 1019—*Hearn, Lafcadio*. A Japanese Miscellany; Kotto; Exoties and Retrospectives. 8vo, cloth. Three pieces.
- 1020—*Hearn, Lafcadio*. Kwaidan. Stories and Studies of Strange Things. Cloth, 12mo. Illustrated. Houghton, Mifflin & Co., Boston. 1904.
- 1021—*Hearn, Lafcadio*. Shadowings; Out of the East; Kokoro. Three pieces. Cloth, 8vo.
- 1022—*Hearn, Lafcadio*. Stray Leaves from Strange Literatures. Stories reconstructed from the Anvari-soheili, Baital Pachisi Mahabharata. etc. Cloth, small 8vo. James R. Osgood. Boston. 1884.
- 1023—*Hearn, Lafcadio*. Two Years in the French West Indies; Gleanings in Buddha Fields. Two pieces. Cloth. 8vo.
- 1024—*Hearn, Lafcadio*. Youma, The Tale of a West Indian Slave. Cloth. 8vo. Harpers, New York. 1890.
- 1025—*Hepburn, J. C.* Japanese-English and English-Japanese Dictionary. Abridged edition. Small 8vo, 1033 pp., cloth. Second edition. Tokio. Z. P. Maruya & Co. 1887.
- 1026—*Hildreth, Richard*. Japan as It Was and Is. Cloth, 8vo. Phillips, Sampson & Co., Boston. 1855.
- 1027—*Holmes, Burton*. Lectures. Volume on Corea and Japan. Profusely illustrated. Half morocco, quarto.
- 1028—*Holmes, C. J.* Hokusai. Number one of 'The Artists' Library. Edited by Laurence Binyon, and published at 'The Unicorn Press. Twenty reproductions of Hokusai prints, many in color. List of Hokusai signatures and those of his pupils. Boards. square 8vo. London. 1899.
- 1029—*House, E. H.* Japanese Episodes. 12mo. cloth. James R. Osgood & Co., Boston. 1881.
- 1030—*Humbert, Aimé*. Le Japon Illustré. Profusely illustrated with woodcuts, about 500 in all. The author was the Swiss Ambassador to Japan. Large quarto. Two volumes in leather binding. Librairie de l'Hachette et Cie, Paris. 1870.
- 1031—*Illustrated Books*. Hokusai's Mangwa. The entire fourteen volumes, complete and in fine condition, first or early impressions, the lines all fine and clear and undamaged. A fine example of this rare set.

- 1032—*Illustrated Book*. Ise Monogatari. Two volumes. 1,756 illustrations, by SHIOKA TANGKA. Marginal comments in red throughout.
- 1033—*Illustrated Book*. Hokusai's Hundred Views of Fujiyama. In three volumes. Fine condition; early impressions.
- 1034—*Illustrated Book*. Hokkei Mangwa. Studies by HOKKEI. Various subjects, in three colors.
- 1035—*Illustrated Book*. Banbutsu kinagata gwafu. Sketch books, by SHENSAI YEITAKU. 1879.
- 1036—*Illustrated Book*. Korin Gwafu. Studies of various subjects, by KORIN. Reproduced by a modern artist.
- 1037—*Illustrated Book*. Umegaka. Treatise on the arrangement of flowers, with many pictures. IPPO. 1863.
- 1038—*Illustrated Book*. Korin Hiakudsu. One Hundred Studies of Korin, by HOYETSU. Modern. 2 vols.
- 1039—*Illustrated Book*. Ye Te hon. Sketch Book. Brush drawings by NISHIKAWA MOTONOBU. 2 vols.
- 1040—*Illustrated Book*. Yehon tozen gusta. A collection of stories, illustrated by SUKENOBU. First edition. 1740.
- 1041—*Illustrated Book*. Sansui gwa jo. Collection of landscapes, in colors, by SEI MU SAN JIN. 1835. Fresh, and in good condition.
- 1042—*Illustrated Book*. Santai Gwafu. Sketches by HOKUSAI.
- 1043—*Illustrated Book*. Modern etchings of Japanese scenes and people, in Japanese form. Album published in two volumes, by G. Bigot, Paris.
- 1044—*Illustrated Books*. Odd volumes of Hokusai's Man gwa. All in good condition. Four pieces.
- 1045—*Illustrated Book*. Shukindo Kansho Tokio. Drawings of important objects in the Tokio Art Museum. Colors.
- 1046—*Illustrated Book*. Yehon toshi sen. Collection of Chinese poetry. Illustrated by HOKUSAI. 1836.
- 1047—*Illustrated Book*. Unkei shundai. Sketches of landscapes and other subjects. By KIOSAI. In colors. A fine specimen of the greatest successor of Hokusai, etc.
- 1048—*Illustrated Books*. Yehon chiomi gusa—sketches of women, hand-colored. Yehon shinobu gusa—lives and anecdotes of famous Japanese people. Both illustrated by SUKENOBU. First editions. 2 pieces.

- 1049—*Illustrated Books*. Yehon Yedo miyage. Scenes surrounding Yedo. By HIROSHIGE.
- 1050—*Illustrated Books*. Kiosai sui gwa. Sketch books. 1882. By KIOSAI.
- 1051—*Illustrated Books*. Yehon iro ha uta and Yehon chiyo no haru. Two story books, illustrated by TOYONOBU.
- 1052—*Illustrated Book*. Ogata rin hiakudsu. Hundred studies of the school of Ogata Korin. By HOYETSU.
- 1053—*Illustrated Book*. Ise sangū meisho dsuyē. Description of the temple of Ise. The fifth volume.
- 1054—*Illustrated Book*. Yehon takakagami. Book of falconry. By YOSEI, pupil of Hokusai. Odd volume.
- 1055—*Illustrated Book*. Jochiu fuzoku tamakagami. Employments and recreations of women. By SUKENOBU. 1745.
- 1056—*Illustrated Book*. Yehon fude tsubana. Sketch book of women. Probably by SUKENOBU.
- 1057—*Illustrated Book*. Kin kwa shu. Views on the Tokaido. By HIROSHIGE. 1858.
- 1058—*Illustrated Book*. Modern reproduction of Hokusai's "Fifty-three views of the Tokaido." KIOSAI. 1880.
- 1059—*Illustrated Book*. Yehon maskagami. Pictures by SUKENOBU. 1743.
- 1060—*Illustrated Book*. Wakan yehon sakigaki. Warriors and celebrities of Japan and China in notable exploits. HOKUSAI. In fine condition. 1836.
- 1061—*Illustrated Book*. Shunjio Nishikiye. Color prints by ITO SEISAI. 1879.
- 1062—*Illustrated Book*. Novel, illustrated by YOSHIKUNI. 1822.
- 1063—*Ito, Count Hirobumi*. Commentaries on the Constitution of the Empire of Japan. On Japan paper. Tokio, 22d year of Meiji (1889). Printed by the Government.
- 1064—*Iwamoto, Mrs. Kashi*. The writings, in English, of a Japanese school teacher.
- 1065—*Japanese Boy, A*. By Himself, Shūichi Shigemi. Small 8vo, cloth. Henry Holt, New York. 1890.
- 1066—*Japan Society of London*. Twelve booklets, and various publications.

- 1067—*Transactions of the Japan Society of London*. Volumes I. to VI. Containing an immense amount of valuable information, authoritative articles, illustrations, etc. 1892-1904.
- 1068—*Kyoto*. An illustrated pamphlet, issued by the Kyoto Exhibitors' Association, describing the crafts of Kyoto. It contains a large number of very fine modern chromo-xylographs.
- 1069—*Korin School*. Masterpieces selected from the Korin school by Shi ehi Tajima. A sumptuous publication, in two volumes, bound in silk, with portfolio covering of grass cloth, containing fifty reproductions of the work of Korin and his pupils in colors and in photogravure. Each plate is preceded by a long descriptive note, and the volume is prefaced with a life of Korin, an historical introduction, and an explanation of the pigments used and their composition. The most valuable and important work on this remarkable artistic school.
- 1071—*Lacquer Bound Book*. Containing thirty-two surimono (New Year's gift cards), by Hokusai, Gotukei, Toyohiro and others. Cover, black lacquer, with vase and flowers in gold on front. Grain of wood imitated. Lacquer of cover slightly damaged. 16 x 13 inches.
- 1072—*Le Gendre*. Progressive Japan. A study of the political and social needs of the empire. Small quarto, paper. New York and Yokohama. C. Levy. 1878.
- 1073—*Legge, James*. The Life and Works of Mencius, with essays and notes. Cloth, 8vo. J. B. Lippincott, Philadelphia. 1875. The interest of this valuable volume is increased by the fact that it was Lafcadio Hearn's own copy, and bears his signature, LAFCADIO HEARN, N. O., LA. (NEW ORLEANS), 1885, and several imprints of his rubber name stamp.
- 1074—*Lowell, Percival*. Choson, the Land of the Morning Calm. A sketch of Corea. The author was foreign secretary and counsellor to the Korean special mission to the United States. There are about fifty photographic illustrations from negatives by the author. 4to. Ticknor & Co., Boston. 1886.
- 1075—*Lowell, Percival*. The Soul of the Far East. Decorated boards, small 8vo. Houghton, Mifflin & Co., Boston. 1890.
- 1076—*Maclay, Arthur Collins*. A Budget of Letters from Japan. Reminiscences of work and travel in Japan, by A. C. M., formerly instructor in English in the Ko-Gakko-Rio, Tokio. Cloth, 8vo. Armstrong & Son, New York. 1886.
- 1077—*Magazine of Japanese Art*. A magazine in Japanese, with English translation, containing articles, historical and explanatory, on all forms of Japanese art, with several hundred reproductions in colotype. Thirteen numbers. 5½ x 8½ inches.



- 1078—*Magazine Articles*. A sheaf of articles, cut out of leading English and American magazines, dealing with Japan and Japanese art.
- 1079—*Magazine Articles*. A number of articles on Japan and Japanese art, clipped from leading American and English magazines.
- 1080—*Magazine Articles*. A number of articles pertaining to various Japanese subjects, clipped from English and American magazines.
- 1081—*Menpes, Mortimer*. Japan, a Record in Color Text by Dorothy Menpes. One hundred reproductions of pictures made in Japan by the well-known English artist. 208 pp., cloth, quarto. A. & C. Black, London. 1901.
- 1082—*Mitford, A. B. F.* The Attaché at Peking. Letters on Chinese life. Cloth, 8vo. Macmillan, New York. 1900.
- 1083—*Modern Japanese Picture Books*. Various kinds. 12 pieces.
- 1084—*Modern Japanese Books*. Twelve pieces on various subjects.
- 1085—*Morning Glory, Miss*. The American Diary of a Japanese Girl. Illustrated in color and black and white by Genjiro Yeto. Decorative borders. F. A. Stokes, New York. 1901.
- 1086—*Morris, J.* What Will Japan Do? A forecast. Small 8vo, cloth. Lawrence & Bullen, Ltd., London. 1898.
- 1087—*Morris, J.* Advance Japan. A Nation Thoroughly in Earnest. A description of the land, the people and their customs, arts, etc. The author was a member of the Imperial Public Works Department at Tokio. Cloth, 8vo. Illustrated. London. 1896. (Second edition.)
- 1088—*Morrison, Arthur*. Painters of Japan. Articles by Arthur Morrison which appeared in The Monthly Review. Extra illustrated with pictures and photogravures from various sources. 2 vols., quarto, half cloth. 1903.
- 1089—*Morse, Edward S.* Japanese Homes and their Surroundings. An exhaustive, fully illustrated book, taking up the Japanese house in all its details. Cloth, quarto. Harpers, New York. 1889.
- 1090—*Mossman, Samuel*. Japan. In the Foreign Countries and British Colonies series. Small octavo, cloth. Sampson Low, Marston, Searle & Rivington, London. 1881.
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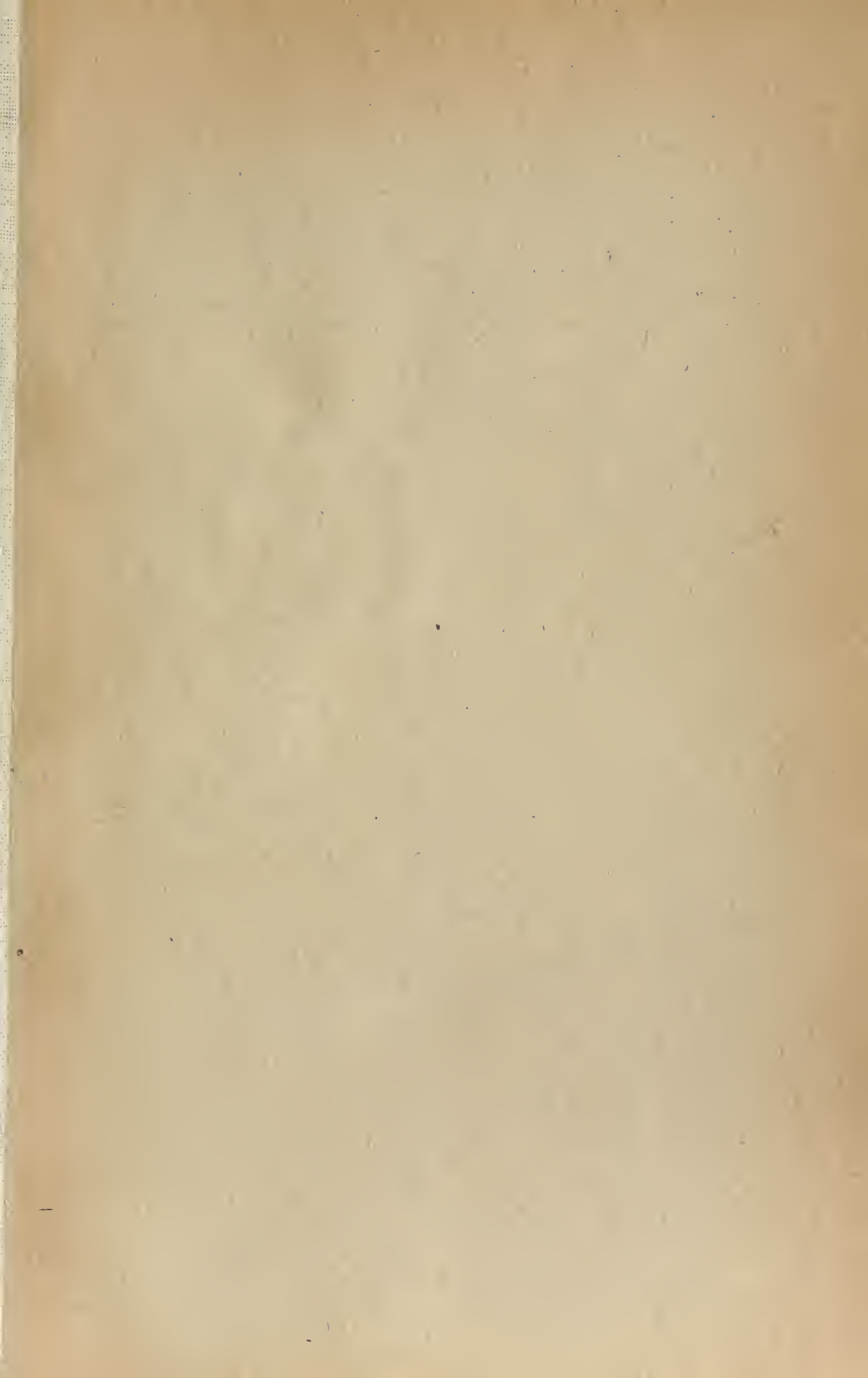
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